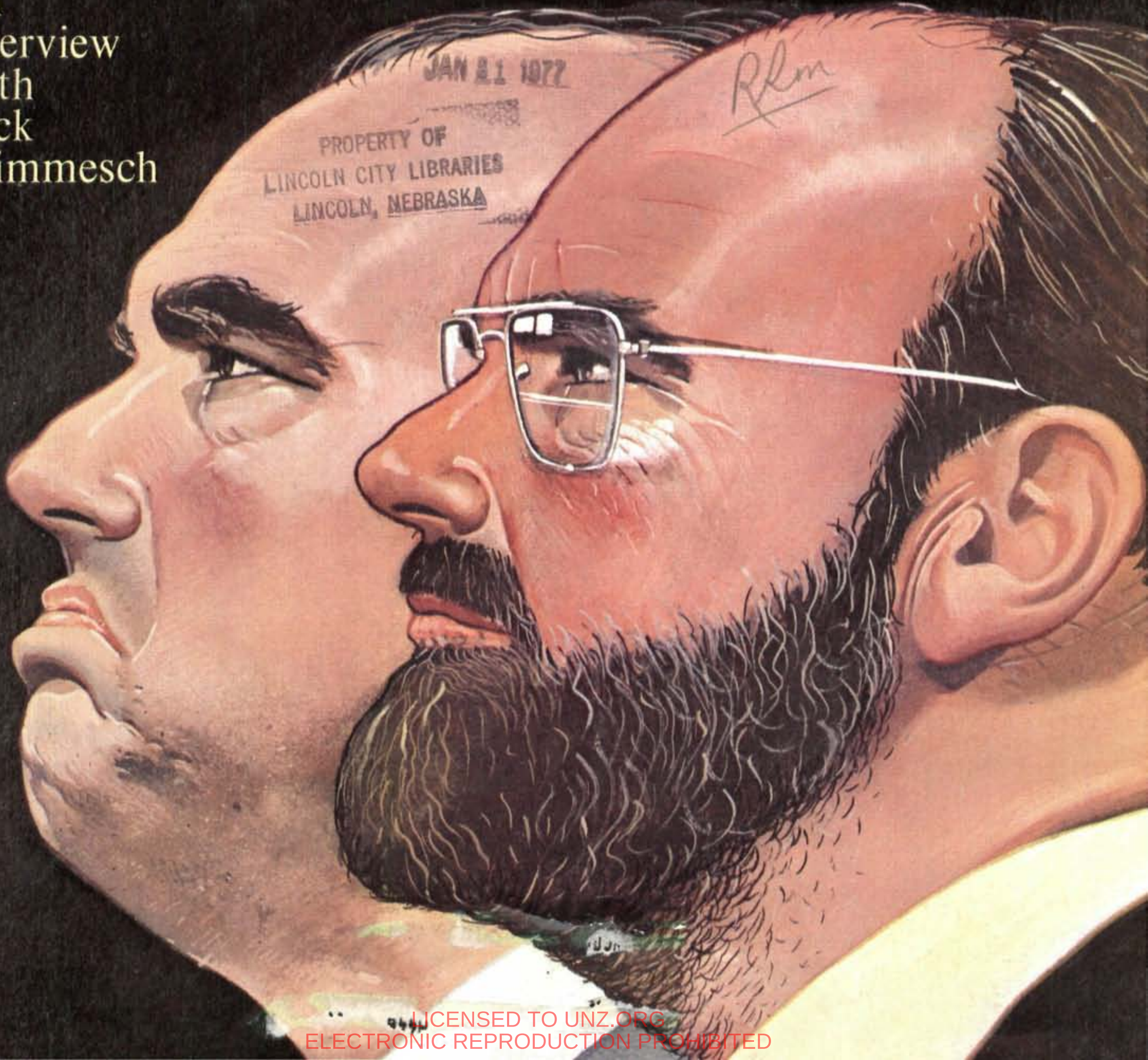
Dorfman Revisits the Smartest Man on Wall Street
Move Over, Deco – Here Comes Mission Furniture
'100 Black Men': Most Powerful Black Group in Town

ONE DOLLAR
JANUARY 24, 1977

NEW YORK

Ehrlichman Transformed (Maybe)

An
Interview
With
Nick
Thimmesch



JAN 21 1977
PROPERTY OF
LINCOLN CITY LIBRARIES
LINCOLN, NEBRASKA

RLm

WE'RE LOOKING FOR PEOPLE WHO LOVE TO DRIVE.

We realize that, for some of you, driving an automobile is about as exhilarating as riding an escalator. That's sad.

Because with the right kind of car in your hands, the act of driving can be one of the truly pleasant things you do each day.

Which brings us to Camaro. In fact it brings lots of us to Camaro.

People who love to drive love Camaro because it's definitely a driver's car. It sits low and stands wide and moves like it really means it. Camaro is quick, quiet, tight and tough. All of which translates to a very special "feel". The spirit of Camaro. The lift the car can give you, even just driving to work.

If you love to drive, or would like to, take a turn in a '77 Camaro one day real soon.

Your Chevy dealer has one all gassed up and ready to go.

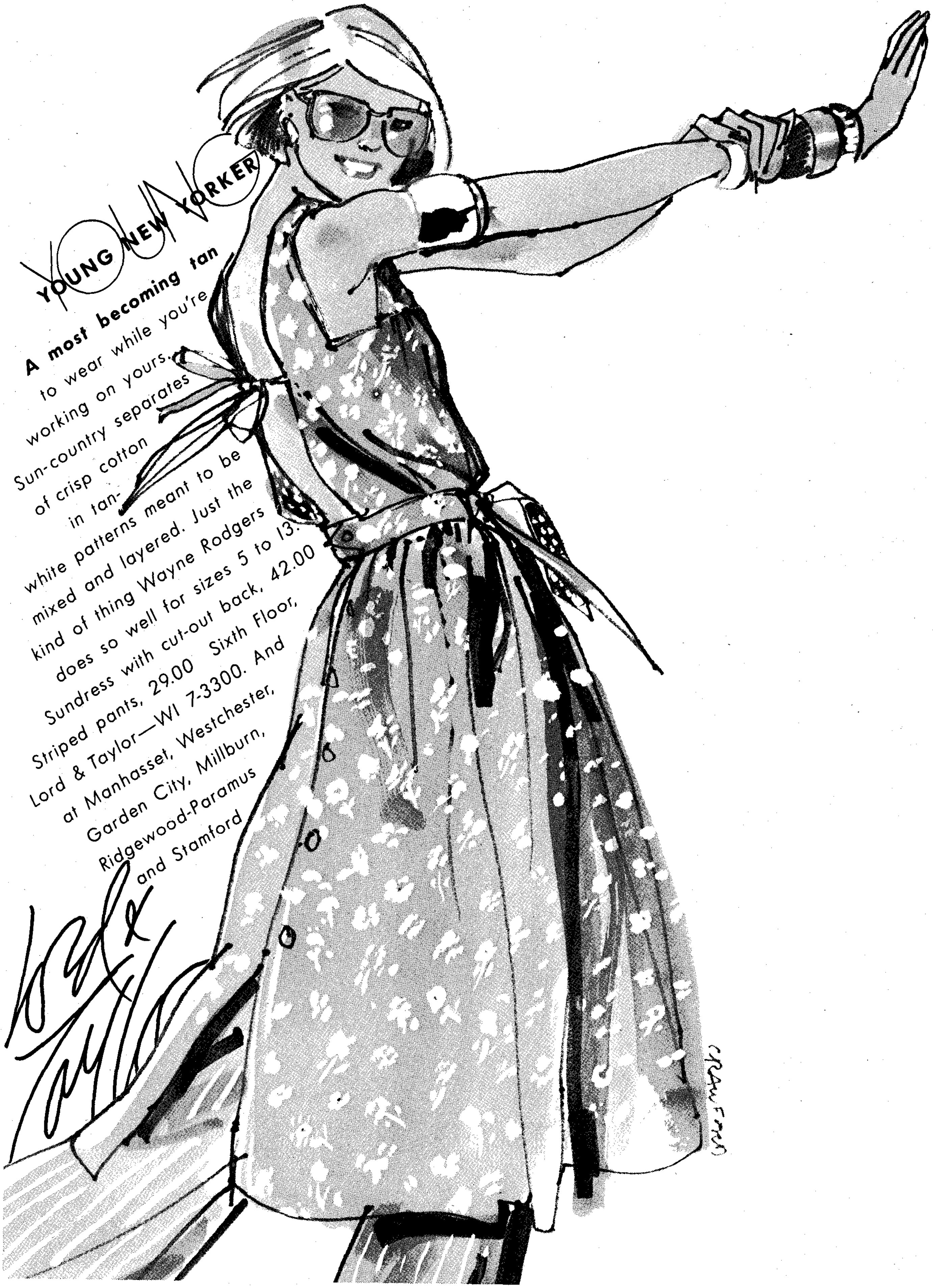
Driving gloves are optional.

Chevrolet

CAMARO

GM

MARK OF EXCELLENCE



YOUNG NEW YORKER

A most becoming tan

to wear while you're working on yours... Sun-country separates of crisp cotton in tan-white patterns meant to be mixed and layered. Just the kind of thing Wayne Rodgers does so well for sizes 5 to 13. Sundress with cut-out back, 42.00 Striped pants, 29.00 Sixth Floor, Lord & Taylor—WI 7-3300. And at Manhasset, Westchester, Garden City, Millburn, Ridgewood-Paramus and Stamford

Lord & Taylor

Clothes: Mary McFadden

©1976 Estée Lauder, Inc. Photograph: Skrebneski

All you need is one beautiful drop
to know why Estée Lauder was keeping
Private Collection Perfume for herself.

Estée Lauder

VOL. 10 NO. 4

CONTENTS

JANUARY 24, 1977

Page 31
Ehrlichman's in Prison. But First, This Word . . .
By Nick Thimmesch
From the White House to a small adobe house in Santa Fe is a long trip—but not nearly so long as a trip to federal prison. Just before packing his bags for the pen, John Ehrlichman, ex-lawyer, ex–Potomac power-broker, and best-selling novelist, talked to reporter Thimmesch about Watergate, Nixon, government, the CIA, justice, life-style, and privacy. One thing he didn't talk about was going to jail.

Page 39
The Lunch Bunch Starts a Restaurant
By Ellen Stern
Five ladies who lunch, all mothers in their forties, felt it was time to stop worrying about the kids and start thinking about themselves. With recipes from home, pretty things from all around, and style, they have put their money where their mouths are and opened a new restaurant on the Upper East Side. It's a smash.

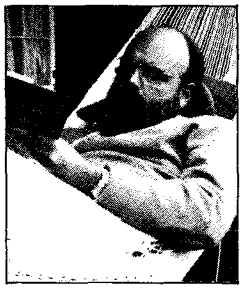
Page 49
Move Over, Deco—Here Comes Mission Furniture
By Carol Brener
We flipped for Art Nouveau in the sixties, Art Deco in the seventies, and as we head into the eighties, American Mission furniture is coming on strong. Purist Gustav Stickley's designs are coveted in this short-lived early-twentieth-century period, and in case you're interested, we'll tell you how to find them.

Page 61
The Power of 100 Black Men
By Jacob Wortham
In spite of the name, it's really an organization of more than 400 black men, most of the leaders of the black community in New York. They are dedicated to promoting black interests, of course, but not through political activism or civil-rights crusading. Rather, they work through the power of the purse. Some blacks say that's a chamber-of-commerce cop-out, but don't tell that to the people and businesses "100 Black Men" has helped.

DEPARTMENTS

Page 8
The Capitol Letter: In Pursuit of Historical Truth at the Gridiron Club
By John Kenneth Galbraith
Mr. Galbraith looks at Harold Brayman's *The President Speaks Off the Record: From Grover Cleveland to Gerald Ford,* a history of Gridiron Club wit.

Page 10
The Bottom Line: Revisiting the Smartest Man on Wall Street
By Dan Dorfman
Revisiting the smartest man on Wall Street: Marc Howard, a hedge-fund manager with a super record, says dull stocks will provide the big excitement in 1977. And our man Dorfman hears a bond report is in the works that's gloomy as hell.


page 31

page 39

page 49

page 76

page 83

Page 67
The Underground Gourmet: The Whey to Go
By Gertrude Snyder
If Little Miss Muffet had her whey, she'd surely agree with our Underground Gourmet's health-food find.

Page 74
Your Own Business: The $299 London Round Trip, and Other Plane Deals
By William Flanagan
Spend a little forethought on your travel plans, and you'll spend a lot less cash.

Page 76
Art: Wry on Swiss
By Thomas B. Hess
MOMA's new show of loans from Swiss collections is full of lovely work by famous painters, but a little old-hat for a museum that calls itself "modern."

Page 83
Movies: Truth—No Stranger Than Fiction
By John Simon
Two new American documentaries are full of good intentions, but their makers seem imbued with the old Hollywood notion of drama.

Page 86
Music: Ninth Annual Mozart Birthday Article
By Alan Rich
The Magic Flute does not want for admirers, but even its detractors may be missing some of the subtleties that Mozart slipped into his last opera.

Page 87
Theater: "Dirty Linen" Is Pure Silk
By Alan Rich
Tom Stoppard's two interwoven farce-comedies restore literacy and laughter to our languishing theater.

Page 104
American Journal: Hollywood's Iron Law Comes to Washington
By Sidney Zion
Nothing succeeds like failure. That's Hollywood's iron law and it looks like Carter's appointments substantiate it.

MISCELLANY

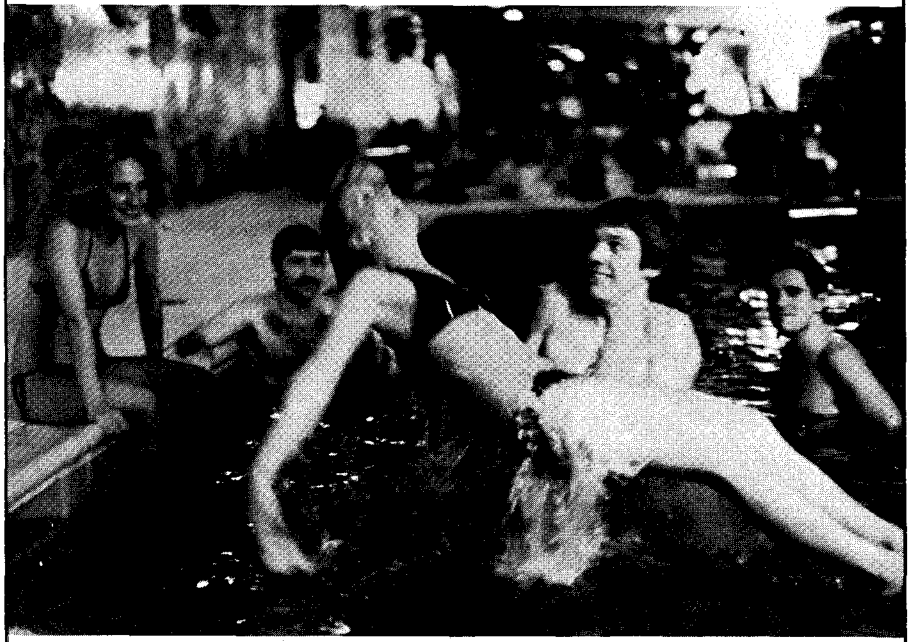
Page 7: **Letters;** Page 13: **In and Around Town**
Page 68: **Best Bets,** *By Ellen Stern*
Page 70: **New York Intelligencer**
Page 81: **Competition,** *By Mary Ann Madden*
Page 90: **London Sunday Times Crossword**
Page 91: **New York Classified**
Page 99: **Town & Country Properties**
Page 102: **Sales & Bargains,** *By Leonore Fleischer*

Cover: John Ehrlichman Transformed (Maybe); illustration by Julian Allen.

The following are registered trademarks and the use of these trademarks is strictly prohibited: The Artful Lodger, Best Bets, Best Bits, The Bottom Line, The Capitol Letter, The City Politic, Cityscape, The Global Village, In and Around Town, Love Times, New York Intelligencer, The Passionate Shopper, and The Urban Strategist. *New York* is published weekly (except for a combined issue the last two weeks in December) by the NYM Corporation, 755 Second Avenue, New York, N.Y. 10017. **Copyright © 1977 by the NYM Corporation. All rights reserved.** Reproduction without permission is strictly prohibited. Rupert Murdoch, President; Raymond R. Dittrich, Vice-President and Secretary; Richard A. Sarazen, Vice-President and Treasurer; George Viles, Vice-President; John C. Thomas Jr., Vice-President; Ruth A. Bower, Vice-President, Circulation. Second-class postage paid at New York, N.Y., and at additional mailing offices. Editorial and business offices: 212 YU 6-4600. Postmaster: send form 3579 to *New York,* Box 2979, Boulder, Colorado 80302. Subscription rates in U.S. and possessions: one year $18, two years $32.

For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80302.

Luxuriate in NYHRC's Delightful
Winter Wonderland
for about $1.00 a day!



The most beautiful scene in New York's snow, sleet and slush is inside the incomparable New York Health & Racquet Club. When you're a member of HRC you don't have to be hemmed in by the wildest winter ever!

JOIN IN JANUARY AND SAVE
You'll have fun keeping trim and fit in our luxurious clubs - swimming, relaxing in a whirlpool bath, sauna or steam room, keeping your summer tan in our "sun" rooms - and taking free classes (120 a week) in yoga, karate, calisthenics, dance exercise and other disciplines.

MONEY-BACK GUARANTEE
To prove that we are incomparable and that we give you the best value by far, we invite you to join* our club. If within three days of total privileges as a member you don't agree with our claims, we'll refund your money in full.

TENNIS
Membership entitles you to substantial savings on playing time and instruction on brand new championship courts in Manhattan! Inquire about membership which allows unlimited playing time.

GOOD NEW YEAR'S RESOLUTION
You've always known that you should take care of the most important body - YOURS! Isn't it the best time now?

and other major credit cards

Open for Both MEN & WOMEN
360 Days a Year 10AM to 10PM weekdays – 10AM to 6PM weekends
The New York Health & Racquet Club
13th Street East of 5th Avenue 924-4600
1433 York Avenue corner 76th Street 737-6666
20 East 50th Street 593-1500**
All offers are subject to qualification for membership

NEW YORK

Editor
James Brady

Managing Editor
Laurie Jones

Executive Editor
Elizabeth Crow

Art Director
Walter Bernard

Senior Editors
Susanna Duncan, Deborah Harkins, Alan Rich
Dorothy Seiberling, Ellen Stern, Alice K. Turner
Assistant to the Editor
Rosemary Delvecchio
Contributing Editors
Claire Berman, Jon Bradshaw, Steven Brill
Nik Cohn, Orde Coombs, Dan Dorfman, William Flanagan
Gael Greene, Anthony Haden-Guest, T. George Harris
Thomas Hess, Mark Jacobson, David Levine
Mary Ann Madden, James McMullan, Nicholas Pileggi
John Simon, Gertrude Snyder, Andrew Tobias
Priscilla Tucker, Chris Welles, Linda Wolfe
Around Town Editor
Ruth Gilbert
Assistant Editors
Quita McMath, Sandra Morehouse, Lois Morgan
Editorial Assistants
Frederick Allen, Merry Clark, Peter Devine
Florence Fletcher, Gerard Kavanagh, Tom Tarnowsky
Lou Ann Walker
Assistant Art Director: **Tom Bentkowski**
Art Staff: **Joan Dworkin, Carol March, Margery Peters**
Assistant Art Director, Promotion: ***Melanie Zwerling***
Staff: **Carol Lyon, Eileen Maguire, Corky Pollan**

Publisher
John C. Thomas Jr.

Associate Publisher, Circulation
Ruth Bower
Circulation Promotion Director: **Reba Palker**
Circulation Planning and Operations Director
Carla Graubard
Staff: **John Avella, Stew Eisberg, Emily Greenspan**
Renee Guller, Minnette Headed, Jim Kamish
Lorraine Schorr, Jo-Ann Siegel, Ben Wolman

Production Director
William Gallagher
Assistant Production Director: **Frank Sullivan**
Production Assistants: **William Bernstein**
Susan Morrison, Dee Dee Richardson

Associate Publisher, Finance: **Anthony F. Morgano**
Controller: **John D. Frantino**
Assistant Treasurer: **Steven Kohn**
Credit Manager: **Shawn Norton**
Office Manager: **Lynne Milnes**
Staff Accountants: **Conrado Perez, Carmine Tiero**
Advertising Coordinator: **Ellen Baumritter**
Staff: **Nancy Clare, Barbara Daniel, William Doster**
David Frankel, Vincent Kellett, Victoria Kupski
Dorothy Loffman, Kathleen McGuire, Joann Petroan
Betty Redwood-Cummings

Advertising Manager: **David Thomas**
Associate Advertising Manager: **Dianne Wallace**
Research Director: **Eckart Guethe**
Assistant Research Director: **Paul Black**
Advertising Promotion Director: **Wallis Lawrence**
Publicity Manager: **Marion Donnelly**
Sales Representatives
Diane Cardozo, Lauren Griffiths, Joe Griggs
Suzy Hubbell, Bob Jacobssen, Bill Kitchen
Ivan Nesser, Jay Schreick, Colin Smith, Roger Steckler
Assistant Publisher: **J. Kevin Madden**
Chicago Office: **M. R. (Bo) Macdonald, 500 N. Michigan Ave., Suite 630, Chicago, Ill. 60611 (312) 467-0588**
Los Angeles Office: **Tony Hoyt, 9665 Wilshire Blvd., Beverly Hills, Ca. 90212 (213) 273-7923**
New England Office: **Alec W. Hay, Box 448, North Scituate, Mass. 02060 (617) 545-2123**
San Francisco Office: **Thomas Martz, 325 Pacific Ave., San Francisco, Ca. 94111 (415) 986-5196**
Classified Advertising Manager: **Ellen Aronoff**
Staff: **William Duke, Pat Mazalatis**
Assistant to the Publisher: **Donna Maher**
New York Information Services: **Harriet Krivit**
Staff: **Georgia Dayton, Catherine Doyle, Suzanne Eagle**
Kate Fagan, Annmarie Savery, Margaret Williams
Cheryl Wolf

New York Magazine Company, Inc.
President: **Rupert Murdoch**
Vice-President & Treasurer: **Richard A. Sarazen**
Vice-President, Secretary: **Raymond R. Dittrich**
Vice-President: **George Viles**
Vice-President, Circulation: **Ruth Bower**
Chairman: **Alan J. Patricof**

Chairman: **Armand G. Erpf** *(1897-1971)*

How the French let you see what they want you to see.

No matter how attractive a woman is, she can never neglect her skin. The most fundamental aspect of beauty.

The French learn this at a tender age. For French women are carefully taught to perfect a look of radiant, seemingly flawless skin.

Their tools, quite simply, are beauty treatments and cosmetics as uncompromising as they. Lumilane Fond de Teint liquid makeup is one beautiful example of this.

Created to pamper, Lumilane enjoys a moisture complex that acts as an extension of daily skin care.

Created to enhance, this light-textured makeup gently covers to an even, natural finish. Yet brings to this naturalness a polished glow that has long been celebrated in Orlane cosmetics.

Lumilane is available in seven shades so every woman can find the one that best complements her skin.

Lumilane Fond de Teint liquid makeup. It will help you show the world what you want it to see.

The entire Orlane collection is sold by trained consultants at finer stores throughout the United States, as well as Europe.

ORLANE
LUMILANE
FOND DE TEINT
MAKEUP

ORLANE.
An advantage shared by the world's most beautiful women.
Orlane, 680 Fifth Avenue, New York 10019. Paris.
Available at BERGDORF GOODMAN

LETTERS

The Baby Boom: No, No, a Thousand Times . . . No!

Based upon historical trends, it does seem plausible for the anticipated baby boom to arise ["The Coming Baby Boom," by Linda Wolfe, January 10]. If one looks at past indicators of the number of women in the work force, one finds that as the number of males available for the work force decreases (as in times of war), more females enter the labor market. However, once males are again able to participate in the work force, the number of working women decreases.

Currently society suffers the dilemma of having males present and available for work and women inspired to remain a part of the labor force. Yes, there probably will be a baby boom shortly, not because "there is no aphrodisiac in the world as powerful as the absence of babies" and not because women will be tired of working. Rather, the baby boom will emerge for the following two reasons.

Since there is a limited number of jobs available, and the supply of workers exceeds available jobs, society will reserve these jobs for males. However, in view of the "enlightened status" of women, it would be virtually impossible for society to force women to leave the labor market. Therefore, it will do so via the "soft sell"—by glorifying; in this age of improved communication, the media will be the prime vehicle in promoting this concept.

Pamela Karman
Instructor of behavioral science
Kingsborough Community College
Brooklyn

Linda Wolfe's article is an important contribution to the continuing debate concerning population growth. However, two points need further comment.

The quote from Amitai Etzioni is quite misleading. The reference to the vast open spaces between major cities in this country ignores per capita consumption of raw materials, depletion of natural resources, and ever-increasing pollution. The world can no longer afford an increase in population, especially in an affluent society, such as the United States, where less than 6 percent of the world's population consumes somewhere near 35 percent of the world's natural resources.

The quote from Andrew Hacker is also somewhat inaccurate. The implication that a low birth rate will tilt the balance toward an aged population ignores the associated decrease in the very young, who are equally nonproductive in society. In fact, the best ratio of the so-called productive to dependent populations is achieved with a stable population, having a fertility rate of approximately 2.1.

Ronald L. Arenson, M.D.
Philadelphia, Pa.

Rather than reporting on a trend, the very real danger is that Linda Wolfe's article will *cause* one. Given the rapid depletion of resources and space in our country (despite what Mr. Etzioni says), an upswing in the birth rate could well bankrupt and destroy us.

Zero population growth, by all estimates, is still far off. Our population is continuing to increase. Ms. Wolfe's article will cause women, including the "trendier" ones, to put good reason aside and have a kid to be "in." However, unlike such "in" things as a vacation in Nice or a condominium in Aspen, having a kid is not something which one does and then puts aside. A kid, unlike a vacation, is for life.

The statistics used in the article are based on weak evidence, such as the Bryn Mawr "study." The writing, which pretends to be objective, is heavily slanted toward the production of more children. Parenthood is a momentous decision, and has wide consequences for the society.

David F. Feingold
Brooklyn

"The Coming Baby Boom" is carrying pure economic theory too far. The birth rate is not the stock market, on which what goes up must go down and what goes down must go up. Skimpy generations encounter less competition, it's true, but doubling the population doesn't double the demand for museum curators, *New York* Magazine editors, or even for doctors, lawyers, teachers, among other occupations which encourage the kind of euphoria that Professor Easterlin thinks leads to big families. And even if it did, there are better things to do with feeling good than to take on a total twenty-year commitment, and there is evidence that young people today are quite capable of finding them. One of those things is sex. As Wolfe points out, when sex is up, babies are down, and that's research, not theory.

Caroline Bird
Poughkeepsie, N.Y.

"The Coming Baby Boom" ignores the most fundamental sociopsychological change of the past decade, which your own Tom Wolfe has labeled the "me" syndrome of the "Me Decade." People under 35 are less willing than ever to put up with "trouble" and "hassle" in any situation that does not bring immediate rewards; this is true whether spouses, lovers, *or* babies are concerned. The real economy involved in the decision to have children is one of care, and that is in a recession.

Furthermore, in declaring that the present declining birth rate would lower the total U.S. population, Wolfe and the demographers she cites ignore a fundamental factor: the amazing increase in legal and illegal immigration into the United States since Senator Edward Kennedy had the laws changed in the mid-sixties. There are at least 5 million illegal aliens in the United States and half a million more enter legally or illegally each year, mainly from Mexico, Hong Kong, the Philippines, and the Caribbean; they bring very high birth rates with them. If we want to maintain controlled immigration, as we believe the United States should, then near-zero population growth rates are all the more important.

Khachig Tololyan
Assistant professor of English
Bruce Greenwald
Lecturer in economics
Wesleyan University
Middletown, Conn.

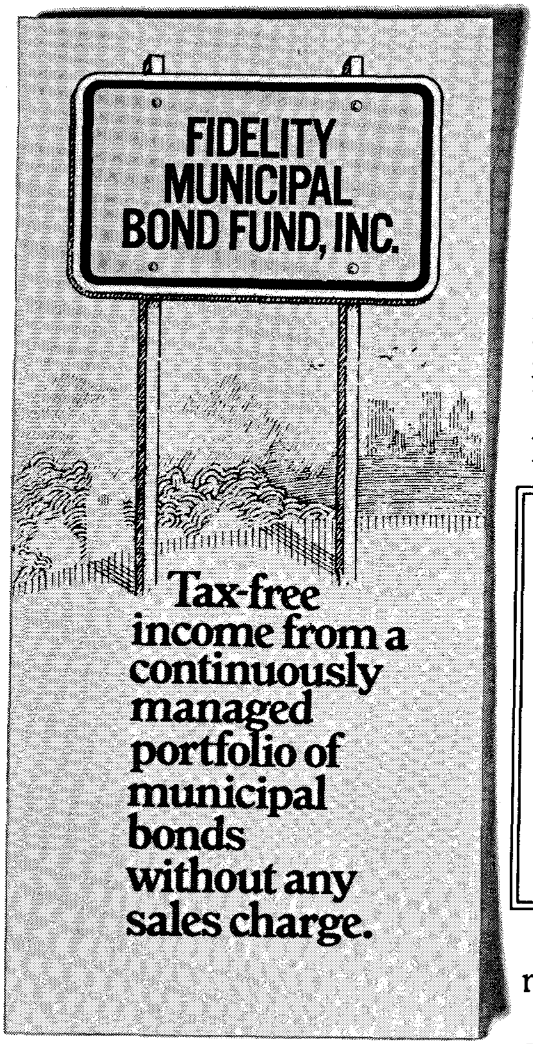
Are you people out of your minds encouraging people to believe there is a coming baby boom? Are you unaware that for some people in your reading audience there will be an immediate, thoughtless desire to be first? You could be starting it by mentioning it and you will be guilty of more misery in our already overpopulated, fragile planet. Don't you know that the starvation, malnutrition, anarchy, and crime in the streets already happening in the rest of the world are forerunners of what will inevitably happen here, although, even with our staggering depletion of resources, it will take longer?

Elaine Stansfield
Los Angeles, Calif.

Funny you should mention baby boom. I know a dozen women who are expecting children in 1977. I think the demographers are a little late.

S. Frankel
Brooklyn

Perhaps the best investment you can make in Tax-Free Municipals.


FIDELITY
MUNICIPAL
BOND FUND, INC.
Tax-free income from a continuously managed portfolio of municipal bonds without any sales charge.

We consider Fidelity Municipal Bond Fund a benchmark, a basis for comparison.

First, we believe the Fund can generate more tax-free income for you because our management fee is low.

Moreover, ours is the first continuously managed, open-end municipal bond fund without a sales charge or redemption fee.

This can represent a substantial savings when compared to municipal bond investments with a sales charge.

Other advantages are listed in the box.

Fidelity Municipal Bond Fund offers these principal benefits.

1. No sales charge or redemption fee.
2. Daily liquidity.
3. Continuous management.
4. Low management fees.
5. Daily tax-free income.
6. Tax-free compounding of income.
7. Diversification.
8. Daily price quotations.
9. Complete record-keeping assistance.
10. No coupons to clip.
11. Telephone withdrawal and exchange privileges.

The initial investment requirement is $2,500.

Our free booklet contains additional facts about this attractive investment opportunity.

Write or call today.

Call Toll-Free (800) 225-6190
In New York City Call 431-9080
In Mass. Call Collect (617) 726-0650

FIDELITY
MUNICIPAL
BOND FUND, INC.

Box 832, Dept. MQ70117
82 Devonshire St., Boston, Mass. 02103

For more information, including all charges and expenses, please write or call for a prospectus. Read it carefully before you invest or send money.

Name

Address

City State Zip

FIDELITY GROUP
Over $3 billion of assets under management.

The Capitol Letter / John Kenneth Galbraith

IN PURSUIT OF HISTORICAL TRUTH AT THE GRIDIRON CLUB

UPI

Pianist Nixon: *He played it out with Agnew at Washington's Gridiron Club.*

Once in the early sixties as, at best only one of the more peripheral of the "*Other* Men of Power," I was invited to dinner at Washington's exclusive Gridiron Club. But I had to go to, or maybe remain in, India, and soon I was back at Harvard, where we only talk about our past associations with men of power. Now, from Harold Brayman we have *The President Speaks Off the Record: From Grover Cleveland to Gerald Ford,* described as "Historic Evenings With American Leaders, the Press, and Other Men of Power, at Washington's Exclusive Gridiron Club" (Dow Jones Books, $15). I learn from this truly weighty history—around five pounds on the bathroom scale—that the skits and songs "interspersed throughout a typical Gridiron dinner would run close to two hours if done continuously" and also that to the audience they could well seem much longer. It tells also that in election years, by tradition, the defeated candidates are invited, and that the speeches of all of the newly forgotten have been "witty and in the best of taste, and all [have] elicited similar responses from the winning presidents."

I am sorry I never made it to that dinner because my invitation was for one of the later meetings of the club, and, in contrast with the earlier guests, I would thus have had the benefit of the years of improvement and refinement in the wit and taste of the best Washington journalists.

And there is evidence here that in the early years of the Gridiron Club there was, frankly speaking, room for improvement. In 1900, members of the club sang the following tribute to William Jennings Bryan:

Oh, where have you been, Billy boy, Billy boy?
Oh, where have you been, Silver Billy?
I've been after delegates
And I've got most all the states;
Bet your life Silver Billy is a winner.

This is good but not great, better on rhyme and even scan than story line, and the farewell tribute in 1908 to Theodore Roosevelt also fell short of real excellence. One worries about that last line:

Good-bye, Roosevelt, you're going to leave us now.
Merrily you'll roam away, roam away, roam away;
Merrily you'll roam away, over to Africa.

There was another lyric—a poem, actually—in 1907, which the censorious might also think lacking in class. Some black soldiers had gone on a rampage in Brownsville, Texas, in protest against their mistreatment by members of the local white community. When their colleagues stood firm in refusing to identify the malefactors, Roosevelt fired all members of three companies. Senator Joseph B. Foraker of Ohio criticized the action. His attack on T. R. was celebrated with these lines:

J. B. Foraker sez, sez he,
All coons look alike to me.

By the Kennedy years, in contrast, the club had become positively deft—had done for humor almost what Dwight D. Eisenhower had done for syntax. Here is its tribute to JFK:

His wild Irish prose,
It sparkles as it grows . . .
His fine Harvard style
Beats FDR a mile . . .
His wild Irish prose,
It humbles all our foes.
And make no mistake
There's nothing can take
The bloom from that wild Irish prose.

The reference to JFK's "wild Irish prose" was, no doubt, a uniquely apt reminder of his eloquent demand, stressed in all of his campaign speeches, "that we get this country moving again." There was, it must be said, some sacrifice of strict historical accuracy here. Theodore Sorensen, now (and to my satisfaction) again one of the other men of power, helped greatly on the president's speeches, as the more incisive members of the Gridiron Club undoubtedly knew. But a reference by the lyric-writers to "wild Irish-Scandinavian prose" would have been almost noticeably awkward even in this literary context.

After the Kennedy achievement, as the present historian proudly tells, the club never looked back. Progress was on from the excellent to the enchanting. And in 1970 came the most enchanted evening of all. Present on that great night were both Richard M. Nixon and Spiro T. Agnew. The author becomes a little breathless as he tells of that "historic night" (his words), and who can blame him? I can give the full flavor of the occasion only by quoting at length. The author begins by telling that it was a truly "notable instance of a President and a Vice-President laughing at themselves," and then of the stunning surprise:

> The Club had finished its skits, the opposition speaker had delivered his thrusts at the administration, the dessert had been served

in the Presidential Room of the Statler Hilton Hotel, and Jack Steele, Washington editor of the Scripps-Howard Newspapers and president of the Gridiron Club, rose to his feet.

"Gentlemen, the Gridiron Club has but one toast: To the President of the United States."

The members and guests rose, murmured "The President," drank their champagne, and sat down, waiting for the President to speak.

But President Nixon was not at the lectern. A murmur of wonderment went around the room—where was he? A moment later, the President walked up on the stage and said something along the following lines.

"Instead of responding to your gracious toast from the lectern, as is the custom, I have asked your president tonight for permission to respond to it from the stage."

He noted that there had been numerous skits making reference to alleged disagreements [*sic*] between himself and Vice-President Spiro T. Agnew.

"Before all of you," he said, "I want to put this thesis to the test, and I would appreciate it if the Vice-President would join me on the stage so that I may question him in detail."

Agnew came up on the stage.

"Mr. Vice-President," Nixon went on, "they seem to imply here that you don't go along with me on all phases of government policy, and I would like to have your candid responses to a few questions. First, what about this 'southern strategy' we hear of so often?"

Agnew clicked his heels, saluted, and answered, in a deep southern accent, "Yes suh, Mr. President, Ah agree with you completely on yoah southern strategy." . . .

And then Nixon popped the key inquiry at him.

"And now, Mr. Vice-President, I hear that you think you can play the piano better than I can. . . .

"Well, now, to demonstrate that you're always in tune with me, I'm going to suggest we play the piano for the members of the Gridiron Club. Mr. Steele, may we have the pianos, please?"

The stage curtains opened revealing two pianos. . . .

Both walked over to the pianos, and Nixon started playing. After a moment, Agnew came in on the other piano, pounding it and drowning out the President with "Dixie." They finished to much merriment.

Then President Nixon rose again and said, "Now we would like to play Harry Truman's favorite song, 'The Missouri Waltz.' "

He started the gentle lilt of that well-known theme song of every Missouri politician. Again Agnew came in, drowning him out with "Dixie." By this time the place was in an uproar. . . .

Then Nixon rose again and said to Agnew, "Sometime we're going to learn here. This is your last chance. This happens to be my favorite song, so let's be sure you follow it, you understand? I think this will work."

He went over to the piano and started playing "God Bless America." This time the Vice-President played it straight, and the two of them together played in perfect unison, while the audience rose to its feet and sang it with them.

Thus ended the Gridiron dinner of March, 1970, the first and only time a President of the United States has appeared on the Gridiron stage. . . .

It was not really over. Members, one learns, stayed up for hours talking about the wonders they had seen.

God, make me another man of
 power again,
Just for a night.

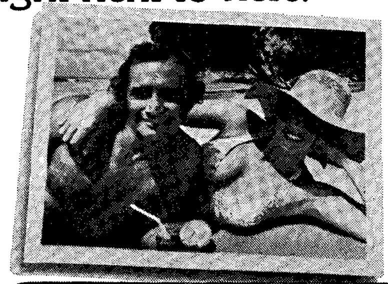
Although the Gridiron Club, as the title tells, is exclusive and unites only the very best of our journalists, Mr. Brayman, who recaptures all, I repeat all, of this magic, reminds us that true journalistic excellence is a diverse thing. He obtained or anyhow retained his reputation by serving from 1942 to 1965 as chief public-relations craftsman for E. I. du Pont de Nemours, and he is credited in the introduction to the book with greatly improving a lousy corporate image and winning a terrific tax concession for the company. I am sure he is also a very nice man, rightly liked by his fellow members, and he certainly does not lack diligence, even willingness to undergo punishment, in pursuit of historical truth, for, as the introduction to this volume also tells, Harold has "attended every formal dinner of the club since he was elected in 1933." Bless you, Harold Brayman, you can take it. Bless you too for resisting all temptation to choose. A true cavalcade of banality, and with more to come. For 90 years from now there will be another volume, and it will begin with that truly terrific evening in the autumn of 1976 when all were convulsed as John Dean took notes and Earl Butz sang "Old Black Joe." ■

I love my side of Barbados because there isn't anything I want to do that I can't do there.

I can scuba dive in water that's clear as the air. I can ride a horse on the beach or bet on one at the track.

I can drink island rum, eat in really good restaurants, sip fresh coconut milk.

And, best of all, my side of Barbados is right next to hers.



BARBADOS

Just 21 miles long and a smile wide.

See your travel agent or call or write:
The Barbados Tourist Board
800 Second Ave., N.Y., N.Y. 10017 (212) 986-6516

The Bottom Line/Dan Dorfman

REVISITING THE SMARTEST MAN ON WALL STREET

The Duller the Better

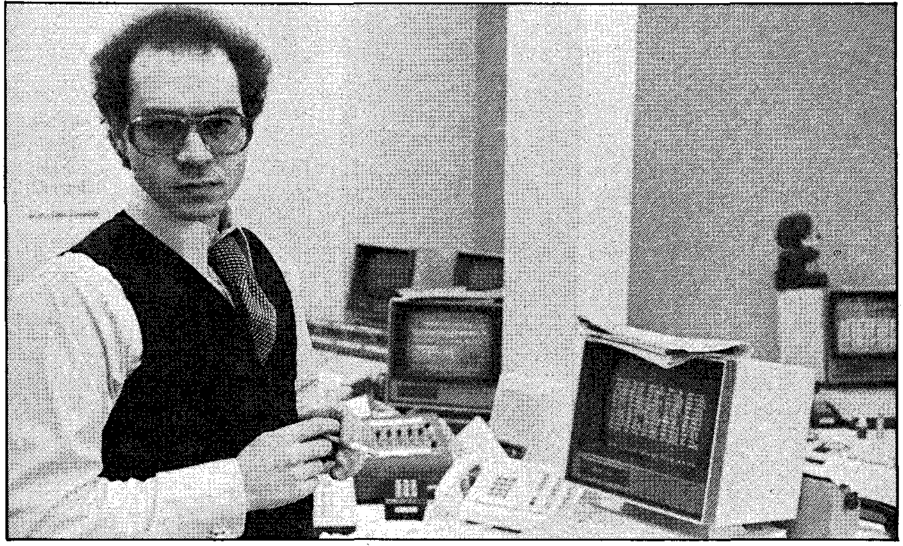
Looking for a hot stock tip? How does this strategy strike your fancy? Put your money into dull, unexciting, and unwanted stocks—the kinds of securities which most big institutional investors won't buy and which the major research houses hardly follow anymore. In other words, buy the apparent dogs.

An absurd way to invest, you say. Think again. I was given this strategy in a three-hour dinner interview last week by none other than bushy-haired Marc Howard, a nervous, chain-smoking 36-year-old trader who has been called "the smartest investor on Wall Street." That's a pretty big statement. But Howard's spectacular performance in the nearly eight years he's been running Howard Associates, a fair-sized hedge fund, clearly earns him that reputation. No other investment manager I know comes close to Howard's performance—not even such acknowledged superstars as Michael Steinhardt (Steinhardt, Berkowitz & Company), Robert W. Wilson (Robert W. Wilson Investments), and the George Soros–Jimmy Rogers team (Soros Fund Management).

"The Bottom Line" first caught up with Howard—virtually unknown to the public at large and rarely interviewed—in July of 1974. At that time, he was managing about $9 million of investment assets and was clearly the hottest money manager in the country. Starting with assets of $742,000 in February of 1969, he turned in a sizzling 338 percent gain by the end of 1973. In the same period, the average mutual fund lost 16 percent of its market value.

But what's happened since then? The answer, judging from the figures Howard gave me, is more of the same. For example, in the ten-month period that ended October 31, 1974 (a new fiscal year for the fund), Howard Associates shot up 119 percent. In the same period, Standard & Poor's index of 425 stocks fell 24.1 percent. Fiscal 1975 was another big year for the fund, which rose 85 percent, versus a 20.5 percent gain for the S&P index. Howard, though, proved he was still a mere mortal in fiscal 1976, when his fund underperformed the market with a 10 percent rise, versus a 15.4 percent gain in the S&P indicator. Since then, though, he's regained his winning form, and in the first ten weeks of fiscal 1977, he's up about 12.5 percent, compared with only a 1 percent advance in the S&P index.

MATTHEW KLEIN



Marc Howard: *"The 1977 stock market will be profitable—but boring."*

It's easy to get lost in a maze of figures, but Howard's ability can best be summed up by one very impressive statistic. His fund, since it has been in business, is up, Howard tells me, an unbelievable 1,250 percent. In that same period, the Dow Jones industrial average is up about 7 percent.

Howard, whose assets have since risen to about $25 million, thinks the 1977 stock market will be "profitable—but boring." Says Howard: "The way to make money this year is to be bored stiff with what you own; in other words, play the 'dullsville' game."

He defines "dullsville" as essentially second-tier or noninstitutionally owned secondary stocks or big companies that have bored investors for years. He says most of these companies are characterized by one or more of the following features: yields of something over 5 percent, decent balance sheets, and price-earnings multiples in the six-to-nine range. "What I see in these companies," says Howard, "is an awful lot of chances to make 25 to 40 percent on your money over the next year—but very few chances to get doubles.

"This is the kind of a market where a Benjamin Graham should make money and a T. Rowe Price should do badly," Howard says. The late Ben Graham, the granddaddy of security analysis, had stressed value investing—a strategy that focuses on total return (capital appreciation, plus dividends), low multiples, and good balance sheets. T. Rowe Price, a leading money-management firm, has always emphasized higher-multiple growth stocks.

How does one play "dullsville"? I asked Howard. He responded by rattling off a slew of stocks currently in his fund's portfolio. These include Budd Company, Cummins Engine, Hyster, Mite, Sundstrand, North American Philips, White Consolidated, Blue Bell, Lear Siegler, Norlin Corporation, Chase Manhattan, Chemical New York, and Bankers Trust.

Since Howard thinks such unexciting stocks will probably be repugnant to a lot of money managers, he believes the public may wind up making more money in the market this year than the institutions. "The public," he reasons, "is just not going to crapshoot like it used to. They'll be looking at, and demanding, total returns, and that's what 'dullsville' is all about."

Howard, who trades over $300-million worth of securities a year and sometimes $10 million in one day, thinks the stock market is likely to go up most of the time in 1977—but gradually. "The fundamentals look reasonably good," he says. "If you assume a 3 to 6 percent growth this year in real gross national product, a 3½ to 6 percent growth rate in the consumer price index, and no more than a 1 percent rise in interest rates—all of which I think will happen—the market could move 200 points higher and still be reasonably priced." Howard also thinks that any decline of substance—if it happens—will be short-lived.

In line with his bullish sentiment, Howard's long position (the stocks he owns) was, when we spoke, three times greater than his short position. His chief shorts—reflecting his negative view of growth stocks—include AMP, National Semiconductor, Coca-Cola, Heublein, Corning Glass, Halliburton, and Schlumberger. It should be pointed out, though, that Howard's view of the market—and his stock positions—often change radically from one moment to the next. And he did indicate some concern over the market's performance for the next few weeks.

A Brooklyn-born onetime pizza deliverer who used to be a heavy drinker (he has since switched to wine to keep his weight down), Howard has always had one avowed goal—to make money. "That's the reason I'm in this business," he once told me, ". . . to make money, and I will." Well, he's done just that. Howard won't talk about his net worth, but it's known he gets 20 percent of his fund's profits. In the last three years alone, I'm told, Howard Associates earned $20 million—$7 million in fiscal 1974, $11 million in fiscal 1975, and $2 million in fiscal 1976. Howard's personal take prior to some office expenses: $4 million.

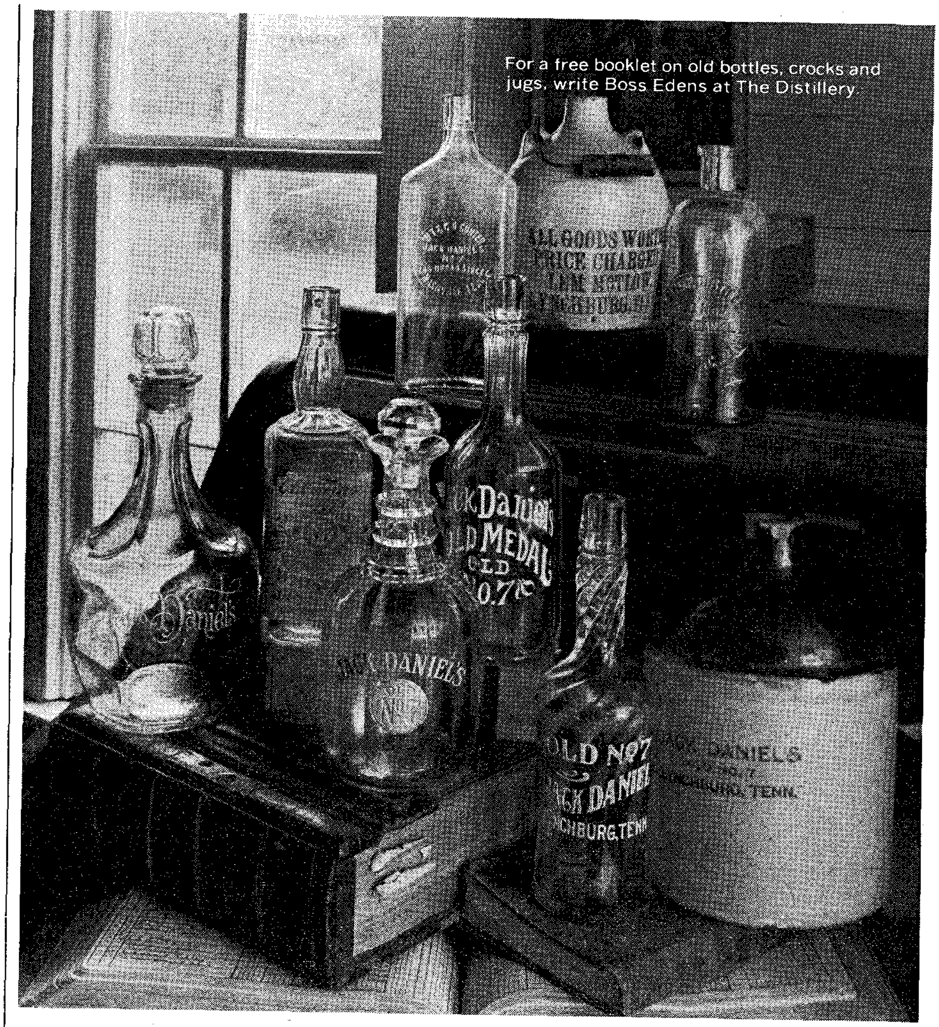
That money has gone into such things as a white Jaguar, a $14,000 painting (a three-dimensional nude by Tom Wesselmann), and the hiring of a chauffeured limousine two or three times a week ("You can put a light on in the back of a limousine," says Howard, "but you can't put one on in the back of a cab"). Howard, though, is hardly known as a reckless spender among his Wall Street drinking buddies. As one of them, a broker at a major firm, put it: "If Marc ever picked up the check, I'd faint. It's a wonder he doesn't pass the tin cup around. He figures everyone has to kowtow to him because of the commission business he gives out . . . and they do."

Unlike other success stories I've met, though, Howard isn't one to rave about the great merits of his industry. He's just the opposite, in fact, in talking about the business of Wall Street. "I used to shovel snow," he says, "and now, I'm shoveling s - - -."

Bailing Out of Bonds

The swift and substantial 1977 sell-off in bonds—which outperformed the stock market in 1976—has undoubtedly driven a lot of investors up the wall. Alas, more bad news. The worst may not be over.

"The Bottom Line" has learned that Paine, Webber, Jackson & Curtis, one of the nation's largest brokerage firms,


For a free booklet on old bottles, crocks and jugs, write Boss Edens at The Distillery.

THESE OLD BOTTLES go back to the days when Jack Daniel made them to observe special occasions.

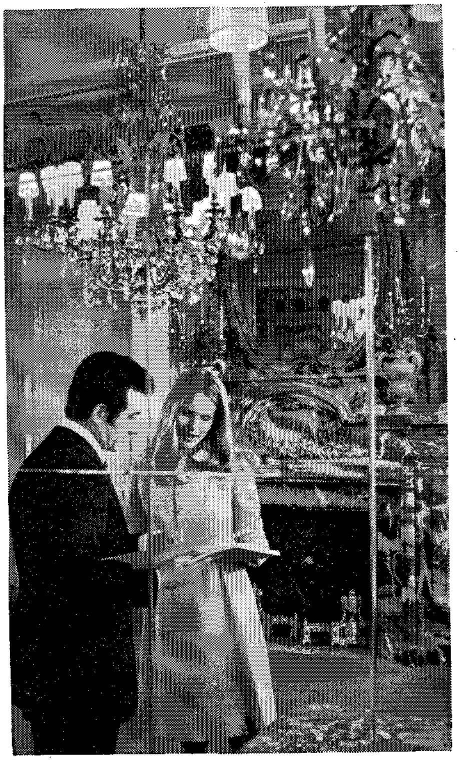
One was for winning the Gold Medal at the 1904 World's Fair. And another, in 1896, on the 100th anniversary of Tennessee statehood. He even had his nephew make a special bottle for his favorite hotel, the Maxwell House, in Nashville.

But when it came to whiskey, Mr. Jack insisted on charcoal mellowing every drop. He was too good a whiskey man to change that, no matter what the occasion.

CHARCOAL MELLOWED
DROP
BY DROP

Tennessee Whiskey • 90 Proof • Distilled and Bottled by Jack Daniel Distillery
Lem Motlow, Prop., Inc., Lynchburg (Pop. 361), Tennessee 37352
Placed in the National Register of Historic Places by the United States Government.

4/5 QUART
Jack Daniel's
Old No.7
Tennessee
WHISKEY



In 1904, John Jacob Astor created an ornate hotel with a golden touch destined to be the best New York offered.

Every detail a work of art. With memorable cuisine and fastidious service unequaled in this city.

The St. Regis is still the best in New York.

Consider it if you want the golden touch for your next party.

The hotel in New York with the golden touch.

St. Regis-Sheraton Hotel

SHERATON HOTELS AND INNS, WORLDWIDE
FIFTH AVENUE AT 55th STREET
NEW YORK CITY, N.Y. 10022
(212) PL 3-4500

is putting the finishing touches on a money-market report that is likely to scare the hell out of most bondholders. The report, to be fired off to 13,500 retail and institutional clients of Paine, Webber in the next few days, will warn that the bond market faces another substantial sell-off—an even bigger one—over the next four to six months. Accordingly, it will urge hands off all new bond purchases during that period. And it will also advise traders to get out of the bond markets now.

"We have a weak, dangerous bond market; there's more hell to come . . . so why should anybody in his right mind buy bonds now?" Lawrence Kudlow, Paine, Webber's chief money-market economist, asked last week during a lengthy interview in which he confirmed the preparation of a highly negative bond report. Kudlow, in fact, is so down on bonds—that includes corporate, government, and municipal bonds—that he insisted that his mother and father sell all their fixed-income securities (which they did).

The average bond thus far in 1977 has fallen about three and a half points. That may not seem like a lot, but as a general rule, a one-point change in the bond market (either up or down) is roughly equivalent to about a fifteen-point change in the Dow Jones industrial average. And significantly, Paine, Webber thinks the bond market—over the next two to three months—could tumble another six points.

Why so bearish? I asked Kudlow.

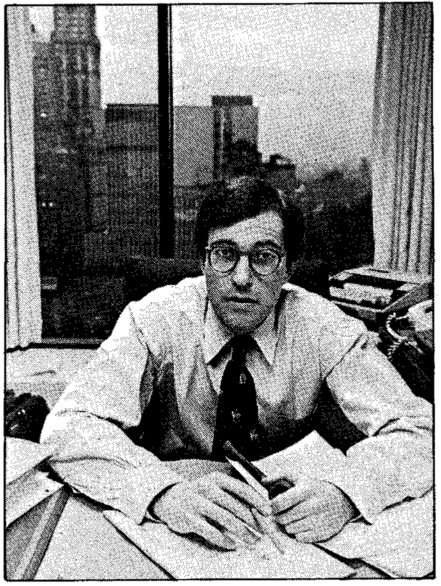
The key to the bond market, he replied, is inflationary expectations, "and right now the perception of future price trends is gloomy as hell." (Higher inflation means higher interest rates and therefore lower bond prices.) There are clear signs, says Kudlow, that the economy is reaccelerating. And as consumer demand increases, more pressure will be brought on retail prices, leading, says Kudlow, to higher rates of inflation. He thinks that the consumer price index, which ran at an average 5 percent rate over the past year, could climb to as high as 7 percent over the next three to six months.

As investors take note of the strengthening economy, their expectations of future price trends will turn sour, Kudlow says. And this, in turn, he adds, is bound to lead to a fair amount of selling of bonds and very little buying.

Kudlow, a former money-market analyst at the Federal Reserve, offers a couple of other reasons to support his case for higher inflation. He notes, for example, that money supply (demand deposits, plus cash in the hands of the public) has been growing rapidly. It rose a sizable 8 percent last month, and the outlook, says Kudlow, is for more large growth in coming months. He also argues that Jimmy Carter's recent tax-stimulus package suggests a greater-than-projected government deficit in both fiscal 1977 and 1978. And greater government deficits, says Kudlow, suggest pressure on financial markets, leading to higher interest rates.

Of all the fixed-income securities, Kudlow thinks municipals are the most vulnerable. As a result of New York City's fiscal crisis, there is still a lot of concern over local and state budgets. And in a declining bond market, municipal securities—many of which have rebounded strongly—will be most suspect, Kudlow believes. In this context, he's especially bearish about the near-term prospects of Municipal Assistance Corporation bonds (called Big MAC's). Big MAC's will probably turn out to be a "big lemon" because they're far more volatile than most bonds. And in a down market, he adds, "you can bet that Big MAC's will go down even more."

MORRIS WARMAN



Kudlow: *He told Mom and Dad to sell.*

Kudlow's comments struck me as another reason, if one was really needed, why financial whiz Felix Rohatyn, the Big MAC chairman, won't own any Big MAC bonds.

Kudlow, I'm pleased to say, is not all gloom and doom. Later in the year, he tells me, the bond market is likely to take on renewed appeal in the face of Federal Reserve measures to slow the money supply—leading to a reversal of the inflationary trends. But then, quickly recalling his bleak scenario for the next six months, he hastened to add: "If there's a danger, it's being suckered into any bond rally. That's the time to sell—not buy—because there's a damn good chance you'll be able to buy back the bonds you've sold five or six points lower." ■

MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

OPENINGS AND CURRENT ATTRACTIONS ON THE NEW YORK SCREEN

January 18 through 25

(Listings subject to last-minute change)

Wednesday, January 19

The Holes–A group of people, fed up with modern life, retreat to the caves and catacombs, the old mines and quarries that form the basement of the city of Paris. Film is directed by Pierre Tchernia and stars Philippe Noiret and Charles Denner. Eastside; U.A. East.

Shoot–Two groups of weekend hunters indiscriminately engage in a savage, military-type shoot-out. With Cliff Robertson, Ernest Borgnine, and Henry Silva; directed by Harvey Hart. RKO Cinerama II; RKO 86th St I.

Friday, January 21

Madam Kitty–Helmut Berger, Ingrid Thulin, John Ireland in a film about Fraulein Kitty Schmidt's salon, whence came the Nazi hierarchy to organize a listening post, snooping on men before, during, or after the act of lovemaking. Quad; Cinerama II.

Les Galettes de Pont-Aven–Directed by Joel Seria, this tale of an umbrella salesman by profession but an artist in his heart stars Jean-Pierre Marielle, Jeanne Goupel, and Dolores MacDonough. 68th St Playhouse.

Sunday, January 23

The Day That Shook the World–Christopher Plummer, Florinda Bolkan, and Maximilian Schell star in a film that dramatizes the assassination of Archduke Franz Ferdinand, of Austria, and his wife, on June 28, 1914, with World War I as the tragic outcome, marking the beginning of the end of the powerful royal European dynasties. Directed by Veljko Bulajic. Festival.

THE MOVIES

The Bingo Long Traveling All-Stars and Motor Kings–In the late thirties, a star pitcher and catcher (Billy Dee Williams and James Earl Jones) decide to go it on their own and form a barnstorming team. What captivates us here is the acting. Williams happily blends the qualities of the dedicated actor and matinee idol. Jones demonstrates that he is at his best in down-to-earth comedy laced with a winsome touch of seriousness. In fact there is not a loser in the entire large cast. Thru 1/18, Playboy.

Blow-Up–A borderline Antonioni film: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, mod London seen through Italian eyes, and our old friends, illusion and reality. Some unappealing posturing, but also some highly cinematic excitement. As always with Antonioni, splendid scenery and fine cinematography. 1/18, Elgin; 1/26, Bleecker St Cinema.

Bound for Glory–David Carradine portrays Woody Guthrie in an autobiographical film about the legendary folksinger. It deals mostly with the Depression, the Dust Bowl, and the desperate people traveling to California where new horrors await them. Seeing this film, directed by Hal Ashby, is the nearest thing to leafing through the album of a great photographer (Haskell Wexler). Coronet.

Cousin, Cousine–A charming and droll film by Jean-Charles Tacchella that goes a long way toward restoring the good name of the wayward French cinema. It is about family relations, children growing up, and, mostly, two adults finding themselves in a truly fulfilling relationship, adultery be damned. Very unassumingly it says a good deal, and is beautifully written, directed, and acted, with fine photography and catchy music. Paris.

Edvard Munch–A half-documentary, half-fiction film, directed by Peter Watkins, about the earlier part of the painter's life. It is simultaneously a biography, psychography, and iconography of Munch, as well as a kind of monologue interieur, verbal and pictorial, of what went on inside the painter's mind. Thru 1/20, Quad.

The Enforcer–Clint Eastwood stars in another shoot-'em-up thriller; directed by James Fargo; with Harry Guardino and Bradford Dillman. Criterion; RKO 59 I; thru 1/18, U.A. East; Loews Triplex.

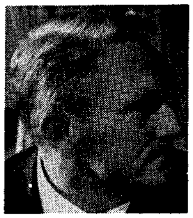
I'M BILLIE—BUY ME

Judy Holliday is Billie Dawn, Broderick Crawford's high-priced plaything in *Born Yesterday* (1950) playing at the Regency Theater, Broadway and 67th Street, from January 19-22, and shares the bill with *It Should Happen To You* (1953). Both were directed by George Cukor.

I'M KATE—FLY ME

Ms. Katharine Hepburn plays an aviatrix in Dorothy Arzner's film *Christopher Strong* (1933), which plays at the Regency Theater (Broadway and 67th Street) from January 26-29, and shares the bill with another Hepburn classic, *Alice Adams* (directed by George Stevens in 1935).

I'M SPENCER—TRY ME



Spencer Tracy stars in *Adam's Rib* as a lawyer with Katherine Hepburn as his lawyer wife. Made in 1949 and directed by George Cukor. The other half of the double bill is *The Philadelphia Story* with Katherine Hepburn, made in 1932. 1/19,20, at Theater St. Marks.

Face to Face–Ingmar Bergman's latest is doubly disturbing. First, because it may be the most harrowing portrayal ever of a nervous breakdown, and, secondly, because it shows a supreme filmmaker in total control of his medium merely marking time. The one incontrovertible splendor of the film is Liv Ullmann's performance. It is not just sublime acting; it is a piece of great, invaluable daring. 1/21-27, St Marks Cinema.

The Front–Martin Ritt's film is all facade, posturing, cliches, and cutenesses; it might as well have been made by people whose information about McCarthyism came from a couple of magazine articles, and whose knowledge of human beings from Earl Wilson's column. Even at that, the film may owe its existence to the fact that it deals with blacklisting on television only, and does not foul its own nest, however prefouled that may be. Art; New Yorker.

Get Charlie Tully–Comedy starring Dick Emery as a debonair con artist and focusing on a couple of con men who hoodwink an Italian into believing they have arranged a marriage between his son and Princess Anne for a million-dollar fee. Fine Arts.

The Gospel According to St. Matthew–Pier Pasolini's best film, although that does not mean all that much. It is the Gospel story retold as if it were happening in Southern Italy (where, indeed, it was shot), more or less outside time, and with distinct Marxist overtones. Only mediocrely acted by amateurs, but splendidly photographed, it shows some good directorial touches, far superior to Pasolini's later excesses. The eclectic score, gleaned from divers known compositions, is sometimes effective, sometimes annoying. You could do worse. 1/24, Carnegie Hall Cinema.

How Funny Can Sex Be–Film marks yet another step down in the always uneven but formerly sometimes dazzling oeuvre of Dino Risi. In his best films, he could attain a modest profundity. Here, he is profoundly tasteless, yet not entirely funny, in the eight sexual vignettes ranging from healthy vulgarity to perfect swinishness that should delight the pig in everyone. Giancarlo Giannini proves yet again what a delicious comedian he is. 1/21-27, Olympia.

Jonah Who Will Be Twenty-Five in the Year 2000–An Alain Tanner film, composed of rambling episodes from the lives of eight good people, more or less left-oriented Genevans or French from across the border, all of whom will act as mentors to Jonas, who is about to be born to two of them. There are a few pleasing performances, notably from Jacques Denis, Raymond Bussieres, and the imcomparable Miou-Miou. Quad.

Juliet of the Spirits–Fellini in his decline: a film that looks like the incestuous marriage of *Vogue* and *Harper's Bazaar*, or a megalomaniacal interior decorator's dream of glory signifying nothing. The late Gianni di Venanzo was a great cameraman, and could wrest beauty even from vulgarity, but this left-handed tribute by Fellini to the hangups of his wife, Giulietta Masina, is a disservice both to her and to the rest of us. 1/21, Carnegie Hall Cinema; 1/22, Bleecker Street Cinema.

King Kong–This new version, directed by John Guillermin, tried hard to come up with things the original lacked—Freud, feminism, ecology, social satire, spoofing of astrology, and above all, sympathy for the ape. The romance now is much more between beast and girl than between boy and girl. But nothing substantial has been added and something considerable has been forfeited. Loews Orpheum; Loews State I.

The Last Tycoon–The movie version of F. Scott Fitzgerald's book is an honorable failure, honorable because it tries to serve its vision of the original faithfully; failure because that vision falls considerably short of Fitzgerald's. Elia Kazan directed, and his naturalism laced with expressionalistic touches introduces elements to disharmonize with Harold Pinter's screenplay, and Fitzgerald's book. Robert De Niro's Monroe Stahr, the protagonist, is perfection itself, but Ingrid Boulting, the Kathleen, is disastrous. Cinema I.

Marathon Man–John Schlesinger's tale of espionage and double agents, where the C.I.A. is as villainous as the big-time ex-Nazi (Laurence Olivier) now based in South America, has as its hero à little Jewish schlemiel (Dustin Hoffman) who, after he has been kicked and tormented too much, asserts himself and destroys all his torturers. 8th St Cinema; Loews Triplex.

The Marquise of O...–Eric Rohmer's film version of Heinrich von Kleist's 1808 novella is as intelligent and successful as such an undertaking can get. The liberties the director has taken are minimal, and generally inventive as well as dramatically justifiable. 68th St. Playhouse; from 1/26, Quad.

Mikey and Nicky–In Elaine May's current debacle, this gifted comic artist has chosen to make something impossible: a film about two horrid fellows alternatingly abusing or greasily cajoling each other (and equally repulsive either way) when not getting into fights with other men or, for a little variety, maltreating the hapless women in their lives. It does not begin to work. The only way to describe it is as a celluloid death wish, a desperate challenge to the audience to dare like anything about the film. Little Carnegie.

Network–Sidney Lumet's latest film is a further lap in Paddy Chayefsky's, the scenarist's, fascinating race against decrepitude and impotence. But Lumet continues to improve as a director, and the acting, by William Holden, Robert Duvall, Peter Finch, Faye Dunaway, Beatrice Straight, is impressive. Sutton; Paramount.

Nickelodeon–There are also other ways, of course, for a film director to self-destruct, and Peter Bogdanovich's is to make the crudest, stupidest unfunniest farce of this or any year, with two hours' worth of laughs guaranteed to stick in the craw if they do not sink to the pit of the stomach. Ostensibly it all has to do with early filmmaking and the brutal warfare waged by the one big movie company against all the little ones; but it's only an excuse for Bogdanovich to tack every joke he has cribbed onto the subject of moviemaking. Columbia I & II.

The Pink Panther Strikes Again–Distinctly superior to its predecessor, The Return of the Pink Panther, this one features also some jolly movie parodies and mild political satire along with good-natured and often amusing slapstick, old hat though it may be. With Peter Sellers, Herbert Lom, Colin Blakely, Leonard Rossiter, and Lesley-Anne Down. Forum, Eastside, Trans-Lux 85th; Symphony, Greenwich; Loews Triplex.

Pumping Iron–A specialized sort of documentary film about muscle men and, to a much lesser extent, their families, trainers, fans; a film that cannot help having a certain freak-show appeal. Yet it does have its riveting passages, as when we see the screen wellnigh explode with the superhuman, or superbovine, exertions of these body builders, or when Arnold Schwarzenegger, the champion of champions, gives out with mischievous bits of witty cynicism. Why, it's as good as a talking dog! Plaza.

Rocky–This is a pugnacious, charming, grimy, beautiful fairy tale—a small pearl of realism formed around a grain of story-book impossibility. An obscure Philadelphia boxer gets a crack at the heavyweight championship, and what distinguishes this tale from so many other boxing tales is the precision with which the locales, the background activities, and the talk are evoked. It's an uppercut to the devil's jaw and an upper for the viewer's spirits. Directed by John Avildsen. Cinema II; Murray Hill; from 1/19, Greenwich.

The Sailor Who Fell From Grace with the Sea–Lewis John Carlino's film, based on Yukio Mishima's novella, is very pretty to look at and makes absolutely no sense. There are some compensations. Besides the scenic beauties, there is also the extraordinary sensual appeal and splendid performance of Sarah Miles, than whom no one has ever better conveyed naked sexual longing. From 1/19, RKO Cinerama I; RKO 86th St I.

The Seven-Per-Cent Solution–Nicol Williamson is a self-indulgent sensualist and social upstart rather than the ascetic, upper-class Sherlock Holmes in this film, wherein Freud (Alan Arkin) tries to analyze the cure the cocaine-besotted dick, and the two men collaborate in a bit of crime detection. Embassy 46th; Beekman; Quad.

Silver Streak–A comedy adventure set aboard a luxury train, directed by Arthur Hiller, and starring Gene Wilder, Jill Clayburgh, Richard Pryor, Patrick McGoohan, and Scatman Crothers. Loews Tower East.

Small Change–Francois Truffaut's film is small potatoes, a totally unstructured agglomeration of episodes, some charming, some ordinary, some tired and rather tiresome. It all leads up to nothing more than a lengthy tirade or homily by a sympathetic teacher who lectures his pupils about the need for comprehension and love Thru 1/25, Embassy 72nd; Waverly.

Straw Dogs–A Sam Peckinpah Western set in rural England, with Dustin Hoffman improbably cast as a math prof married to a local sexpot well played by Susan George. There are many flaws, and there is no doubt that the film appeals to repressed bloodlust as a "little man" turns strong enough to take on and horribly exterminate a bunch of vicious hoodlums, and feminists are sure to object to a scene in which the young wife of an intellectual enjoys being raped by a muscular ex-suitor. Still, the film has interesting local color, good acting, clever cinematography and music (even if cribbed from Stravinsky), and all kinds of good Peckinpah paw marks. 1/18,19, RKO 59 II.

Voyage of the Damned–Film is numbingly earnest in its intentions and crushingly dull in its execution, which is a pity for several reasons. Based on a shattering historical event with serious present-day implications, in handling so many characters, there is scant opportunity for developing any of them. Here characterizations are reduced to formulas and platitudes, a shorthand that is the very antithesis of living art. With Faye Dunaway, Max van Sydow, Oskar Werner, Jose Ferrer, Orson Welles, James Mason, Malcolm McDonald, and a zillion others. Loews Astor Plaza; Loews Cine; 34th St E.

The Wild Bunch–Sam Peckinpah at his best—brutal, sentimental, violent, woman-hating, macho, absurd—and despite all those things a technically highly accomplished western, with moments of intense feeling in it. William Holden is fine as the leader of a gang of old-style outlaws becoming obsolete in the America of 1914, and there is an unusually strong supporting cast headed by Robert Ryan. More than a western, but less than a masterwork. 1/18,19, RKO 59 II.

Excerpted from John Simon's reviews

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). *The Front.*

Baronet, 3rd Ave at 59th (355-1663). *A Star Is Born.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *The Seven-Per-Cent Solution.*

Bleecker St Cinema, 144 Bleecker, at Laguardia Pl (674-2560). 1/18, *Come Back, Africa; Boesman and Lena.* 1/19, *Fury; The Ox-Bow Incident.* 1/20, *Marat/Sade; The Balcony.* 1/21, *Where's Poppa?; Harold and Maude.* 1/22, *Juliet of the Spirits; Tristana.* 1/23, *The Taming of the Shrew; Romeo and Juliet.* 1/24, *La Bete Humaine; Boudu Saved from Drowning.* 1/25, *That Cold Day in the Park; The Collector.* 1/26, *Blow-Up; Privilege.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 1/18, *The Grapes of Wrath; Wild Boys of the Road.* 1/19, *Mr. Lucky; Once Upon a Honeymoon.* 1/20, *Long Day's Journey Into Night.* 1/21, *Juliet of the Spirits; Tristana.* 1/22, *Cat on a Hot Tin Roof; Sweet Bird of Youth.* 1/23, *David Copperfield; Pride and Prejudice.* 1/24, *The Gospel According to St. Matthew; Accatone.* 1/25, *The Asphalt Jungle; The Naked City.* 1/26, *Destination Tokyo; None But the Lonely Heart.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *The Last Tycoon.*

Cinema II, 3rd Ave nr 60th (PL 3-6022). Thru 1/25, *Rocky.* From 1/26, *Harlan County, U.S.A.*

Cinema III, 2 W 59 (752-5959). New theater—opens 1/24, *Providence.*

Columbia I, 2nd Ave at 64th (832-1670). *Nickleodeon.*

Columbia II, 2nd Ave at 64th (832-1670). *Nickelodeon.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *Bound for Glory.*

Criterion, Bdway at 45th (582-1795). *The Enforcer.*

D.W. Griffith, 59th St E of 2nd Ave (759-4630). To be announced.

Eastside, 3rd Ave at 55th (755-3020). Thru 1/18, *The Pink Panther Strikes Again.* From 1/19, *The Holes.*

8th St Cinema, 52 W 8th (674-6515). *Marathon Man.*

86th St E, 3rd Ave at 86th (249-1144). *Rocky.*

Elgin, 8th Ave & 19th (675-0935). 1/18, *Blow-Up; Lipstick.* 1/19, Japanese features. From 1/20, to be announced.

Embassy 46th, at Bdway (757-2408). *The Seven-Per-Cent Solution.*

Embassy 49th, at Bdway (582-4066). *Marathon Man.*

Embassy 72nd, at Bdway (SC 4-6745). Thru 1/25, *Small Change.*

Festival, 57th St & Fifth Ave (581-2323). Thru 1/22, *The Shaggy D.A.* From 1/23, *The Day That Shook the World.*

Fine Arts, 58th nr Lexington (PL 5-6030). *Get Charlie Tully.*

Forum, Bdway & 47th (757-8320). *The Pink Panther Strikes Again.*

Gramercy, 23rd St nr Lexington (GR 5-1660). Thru 1/20, *Seven Beauties.* From 1/21, *The Pink Panther Strikes Again.*

Greenwich, 12th at Greenwich (WA 9-3350). Thru 1/18, *The Pink Panther Strikes Again.* From 1/19, *Rocky.*

Guild, 33 W 50, nr 5th Ave (PL 7-2406). Thru 1/27, *Carrie.* From 1/29, *Freaky Friday.*

Little Carnegie, 57th St nr 7th (246-5123). *Mikey and Nicky.*

Loews Astor Plaza, Bdway at 44th (869-8340). *Voyage of the Damned.*

Loews Ciné, 3rd nr 86th (427-1332). *Voyage of the Damned.*

Loews Orpheum, 86th, 3rd (AT 9-4607). *King Kong.*

Loews State I & II, Bdway at 45th (582-5070). I. *King Kong.* II. *Rocky.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *Silver Streak.*

Loews Triplex, Bdway at 83rd (877-3190). Listings always tentative here. I. *The Pink Panther Strikes Again.* II. *The Enforcer.* III. *Marathon Man.*

Murray Hill, 34th at 3rd Ave (685-7652). *Rocky.*

Museum of Modern Art, 11 W. 53rd (956-7078). 1/18, 2:30, *The Bricklayers.* 1/20, 2:30, *Spies;* 6 p.m. *Las Poquianchis;* 8:30, *Pafnucio Santo.* 1/21-23, to be announced. 1/24, noon, *Everybody Rides the Carousel;* 2:30, *Las Poquianchis;* 6 p.m. An Evening With Nelson Crawford. 1/25, noon, *Everybody Rides the Carousel;* 2:30, *The Bricklayers;* 6 p.m. What's Happening?

New Yorker, Bdway nr 88th (TR 4-9189). *The Front.*

Olympia, Bdway at 107th (865-8128). Thru 1/20, *Carrie; Burnt Offerings.* 1/21-27, *How Funny Can Sex Be?; Farewell My Lovely.*

Paramount, 61st & Bdway (247-5070). *Network.*

Paris, 4 W 58th (MU 8-2013). *Cousin, Cousine.*

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 1/18, *The Bingo Long Traveling All-Stars & Motor Kings; W.C. Fields and Me.* From 1/19, to be announced.

Plaza, 58th St, E of Madison (EL 5-3320). *Pumping Iron.*

Quad, four cinemas at 34 W 13th (255-8800). *(Last-minute switches especially frequent here; phone ahead.)* I. *Jonah Who Will Be 25 in The Year 2000; Chloe in the Afternoon.* II. Thru 1/25, *The Thief of Paris.* From 1/26, *The Marquise of O.* III. *The Seven-Per-Cent Solution.* IV. Thru 1/20, *Edvard Munch.* From 1/21, *Madam Kitty.*

Regency, Bdway at 67th (724-3700). Thru 1/18, *Two-Faced Woman; The Philadelphia Story.* 1/19-22, *Born Yesterday; It Should Happen to You.* 1/23-25, *Little Women.* 1/26-29, *Alice Adams; Christopher Strong.*

Rivoli, 49th St & Bdway *The Shaggy D.A.*

RKO Cinerama I & II, Bdway at 47th (757-5450). I. Thru 1/18, *Foxy Brown; Sheba Baby; Friday Foster; Buck Town; Coffy.* 1/19, *Shoot; The Sailor That Fell From Grace With the Sea.* II. Thru 1/20, *Sparkle; Fist of Fury.* From 1/21, *Madam Kitty.*

RKO 59th St I & II, nr 2nd Ave (688-1717). I. *The Enforcer.* II. 1/18,19, *Strawdogs; Wild Bunch.* 1/20-22, *Chloe in the Afternoon; Claire's Knee.* 1/23, 24, *Death in Venice; The Damned.* 1/25, 26, *Hour of the Wolf; The Passion of Anna.*

RKO 86th St I & II, at Lexington (AT 9-8900). I. Thru 1/18, *Small Change.* From 1/19, *Shoot; The Sailor Who Fell From Grace With the Sea.* II. Thru 1/20, *Special Delivery.* From 1/21, *Madame Kitty.*

72nd St East, nr 1st Ave (BU 8-9304). Thru 1/20, *Carrie.* From 1/21, to be announced.

St Marks Cinema, 2nd Ave at St Marks Pl (777-1955). 1/18-20, *Carrie; Burnt Offerings.* 1/21-27, *Face to Face.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). Thru 1/22, *The Marquise of O.* From 1/23, *Les Galettes de Pont-Aven.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *Network.*

Symphony, Bdway nr 95th (AC 2-6600). *The Pink Panther Strikes Again.*

Thalia, 250 W 95th (222-3370). Thru 1/18, *Le Chat; Male of the Century.* From 1/19, *The Stranger; The Third Man.*

Theater St Marks, 80 St Marks Pl (254-7400). 1/18, *Diabolique; Panique.* 1/19,20, *The Philadelphia Story; Adam's Rib.* 1/21,22, *Nothing Sacred; My Man Godfrey.* 1/23,24, *Marie Antoinette; Riptide.* 1/25,26, *Till the Clouds Roll By; Joy of Living.*

34th St East, nr 2nd Ave (683-0255). *Voyage of the Damned.*

Trans-Lux East, 3rd at 58th (PL 9-2262). To be announced.

Trans-Lux 85th, at Madison (BU 8-3180). *The Pink Panther Strikes Again.*

UA East, 1st Ave at 85th (249-5100). Thru 1/18, *The Enforcer.* From 1/19, *The Holes.*

Victoria, 46th & Bdway (354-5636). *Carrie.*

Waverly, 6th Ave at 3rd (WA 9-8037). *Small Change.*

Ziegfeld, 54th betw 6th & 7th (765-7600). *A Star Is Born.*

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Tuesday, January 25

Hellzapoppin'–Jerry Lewis in a revue based on the Olsen & Johnson show described as a musical circus. With Lynn Redgrave, Brandon Maggart, Bob Harvey, Justine Johnson. Written by Abe Burrows, Bill Heyer, Hank Beebe, with music by Jule Styne, Hank Beebe and Cy Coleman. Choreographed by Donald Saddler; directed by Jerry Adler. Previews start tonight prior to a 2/13 opening. Minskoff, Bdway at 45th (869-0550).

CURRENT

Bubbling Brown Sugar–About half the show is an authentic and lively tribute to old-time Harlem theater, with some great numbers lined out by the likes of Avon Long, Josephine Premice, and Vivian Reed. The other half, alas, is a silly, patronizing, meandering book and some new songs by Danny Holgate that merely waste time, beyond rescue even by all that classy staging and dances. Tues thru Sat at 8; Sat mat at 2; Sun at 2:30 & 7 p.m. ANTA, 245 W 52nd (246-6270).

California Suite–Sleazily written, shoddily constructed, and without even a scintilla of Neil Simon's usual slick adroitness with a gag line, this grab bag of skits about life in a Los Angeles hotel suggests that California life may have scrambled Mr. Simon's brains. Gene Saks's direction draws a few moments of bovine humor from Jack Weston, but Tammy Grimes, Marge Redmond, and George Grizzard look as foolish as they are made to sound. Eugene O'Neill, 230 W 49th (246-0220).

Chicago–A music vaudeville, with book by Fred Ebb and Bob Fosse, based on the 1926 melodrama about a Chicago murderess. Music by John Kander. There is fun here, and like any spectacle that carries the Fosse signature, it demands to be seen. *(J.S.)* 46th St Theater, 226 W 46th (246-4271).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St* (et al). Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's taut, energetic direction covers a multitude of inadequacies. Shubert, 225 W44 (246-5990).

Comedians–Trevor Griffiths's uneven but often brilliant dissection of the place of laughter in today's world of debased standards. There are gags here to please the crowd, but they explode like smoke-bombs. Mike Nichols's direction is wonderfully taut and understated, and a splendid all-male cast, notably Jonathan Pryce as a funnyman filled with hatred, provides some spectacular theater even when the play loses its way, as it occasionally does. Music Box Theater, 239 W 45th (246-4636).

Dirty Linen & New-Found-Land–Tom Stoppard's interlinked playlets, both set in a Parliamentary committee room, elevate the fine old art of farce-writing to a high intellectual level. The joke-spinning is murderously, achingly funny, no less so for the intricacy and the dazzling literacy of Stoppard's word-gaming. If you feel certain pains on leaving the theater, that's your laughing muscles being reactivated after a long, dismal season of rest. Ed Berman directs, and the cast is fully the equal of its London counterpart. Golden Theater, 252 W 45th (246-6740).

Equus–Peter Shaffer's play which is structured around a valid premise, an exploration into the tortured mind of a boy who suddenly goes berserk and blinds a stableful of horses. But the play is ruined by Shaffer's concept of the psychiatrist, who is forced constantly into tedious (and, to an intelligent auditor, insulting) sermons on what it all means to him. With Anthony Perkins and Ralph Seymour. Helen Hayes, 210 W 46th (246-6380).

Fiddler on the Roof–Nothing has aged so much that this 1964 Bock-Harnick-Stein musical has lost any appreciable glow. Even so, as Zero Mostel has had to slow down his timing in the lead role, and as some key members of the new cast fail to erase memories of their predecessors, it becomes increasingly clear that the real "Fiddler" is Jerome Robbins, whose staging transmutes common clay into something like gold. Since Mr. Robbins returned to restage this revival, it has become, once again, an imperative. Winter Garden, 1634 Bdway (245-4878).

For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf–Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling theatrical experience that makes the theater glow in all colors. Tues thru Sat at 8; mat Wed & Sat at 2, Sun at 3. Booth, 45th St (246-5969).

Godspell–Although it may have been overpraised when new (thanks to *J.C. Superstar's* also having been around), the artless joy of this retelling of the Passion through the eyes of flower-children, the romping inventiveness of its appealing cast, and the vitality of most (if not all) of Stephen Schwartz's music still make this one of the loveliest things in town. The move to Broadway has been well managed, and you're still invited onstage for wine at intermission. Wed thru Sat at 8; Mat Wed, Sat & Sun at 2; Sun at 5:30 p.m. Ambassador, 215 W 49th (265-1855).

Grease–An amusing, ridiculous 50s rock 'n' roll musical exploring the myth created by the mass media of what teen-age life was like in the 50s. Excellent choreography by Patricia Birch. Book, music & lyrics: Jacobs & Casey. Directed by Tom Moore. *(J.S.)* Tues thru Sat at 8 p.m. Wed. & Sat at 2 p.m., Sun at 3 p.m. Royale, 242 W 45th (245-5760).

Guys and Dolls–Damon Runyon's Broadway lingo has been translated by Billy Wilson into black jive, with results more joyous than anyone might have dreamed possible. This is one of the best of all recent musical revivals, and Frank Loesser's flawless score makes 25 years sound like overnight. The cast — led by Ernestine Jackson, an absolute charmer, as Sarah; Norma Donaldson as a wonderfully brassy Adelaide; James Randolph and Robert Guillaume as the top gamblers — hasn't a weak member. Tues thru Fri at 8; Sat at 2 & 8 p.m.; Sun at 3 & 7:30 p.m. Broadway, Bdway at 53rd (247-7992).

Ipi-Tombi–A black African musical, conceived and composed by Bertha Egnos, with lyrics by Gail Lakier, mixes traditional and modern rhythms. It's about a village boy who fails to make good in the big city. Harkness, Bdway at 63rd (581-6000).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; Wed, Sat & Sun at 2; Sun at 5 p.m. Cort, 138 W 48th (489-6392).

My Fair Lady–Jerry Adler's direction tends to draw heavy lines under the best-loved moments, but he cannot obliterate this memento of popular musical theater's brightest creation. Christine Andreas's Eliza sounds better than it looks, but Ian Richardson is a flinty Higgins, and George Rose a roistering Doolittle. Tues thru Sat; evenings at 8 p.m. Wed & Sat at 2; Sun at 3. Lunt-Fontanne, 205 W 46th (JU 6-5555).

Night of the Iguana–Not Tennessee Williams's best play, but also not as dull and flat as made out in this generally misguided revival. As the tormented, defrocked preacher, Richard Chamberlain is all juvenile redneck, given to gargling his best lines; as the object of his seedy love-games, Sylvia Miles comes on like a defrocked thug. Joseph Hardy's direction cannot cover these inadequacies, and the drab lighting by H. R. Poindexter further drains the play of much of its rudimentary poetry. Circle in the Square, 1633 Bdway, nr 8th Ave (581-0720).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Weeknights at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. Edison, 240 W 47th (757-7164).

Pippin–The most beautifully gotten up musical ever to surround a near-vacuum, the "vacuum" being Roger O. Hirson's empty and pretentious book about Charlemagne's son. The "near" is Stephen Schwartz's music and lyrics, with an awkward, amateurish charm, but at least they have a somewhat medieval feel. Director-choreographer Bob Fosse's only flaw is an excess of inventiveness. *(J.S.)* Mon, Tues, Wed & Sat at 8 p.m. Mat Wed & Sat at 2; Sun at 3 p.m. Imperial, 45th nr 8th Avenue (CO 5-2412).

The Robber Bridegroom–Eudora Welty's folk-fable turned into a country-music jamboree by Alfred Uhry (words) and Robert Waldman (music). The show has a certain seedy, kicky charm, but the songs aren't much in themselves and Gerald Freedman's direction tends to drive some of the jokes into the ground. Biltmore, 261 W 47th (JU 2-5340).

Same Time, Next Year–Sandy Dennis and Ted Bessell in a romantic comedy by Bernard Slade about an annual rendezvous that lasts for 25 years involving a pair who are married, but not to each other. A two-character play similar in theme to *Avanti*, and in quality to *The Voice of the Turtle*, it is genuinely funny, often moving, and slyly perspicacious throughout. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. *(J.S.)* Brooks Atkinson, 256 W 47th (245-3430).

Shenandoah–A musical by James Lee Barrett, P. Rose, P. Udell, and Gary Geld; directed by Philip Rose; stars William Chapman. It takes no Civil War expert to know that this foolish hyperanachronism has about as much to do with history as with wit, tunefulness, or basic intelligence. The book goes from nowhere to nowhere, unless commuting between jolly homespun philosophy and arrant tear-jerking constitutes an itinerary. Tues thru Sat at 8 p.m.; Wed and Sat at 2 p.m. Sun at 3 p.m. *(J.S.)* Alvin, 250 W 52nd (PL 7-8646).

Sly Fox–Larry Gelbart has misread a certain famous tombstone as "O Rape Ben Jonson," and has done just that in this gross, gaggy rewrite of *Volpone*. As the Fox himself, George C. Scott mistakes pose-striking for comic acting, and Arthur Penn's direction is a luckless try at creating a Jacobean *Hellzapoppin'*. Ugh. Broadhurst, 235 W 44th (CI 6-6699).

The Three-Penny Opera–Echt Brecht, this splendid, imaginative staging (by Richard Foreman) restores the cutting edge of the play that was blunted in the famous off-Broadway version. Stanley Silverman's musical direction accomplishes similar results for Weill's marvelous music, and a large cast honors this act of resurrection as the wonder it truly is. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3 p.m. Thru 1/23 at Vivian Beaumont, 150 W 65th (787-8080).

The Trip Back Down–John Callum wanders through John Bishop's play with a worried look, which could mean that he has read it. Mr. Bishop—who, the program ingenuously points out, had only *thought* about writing until three years ago—is here concerned with an out-of-luck racing-car driver who returns home in search of "the answers." The Pits. Longacre, 220 W 48th (246-5639).

The Wiz–New musical version of the *Wizard of Oz* with an all-black cast; by William F. Brown and Charlie Smalls; directed by Geoffrey Holder. Tues thru Sat at 7:30; Wed and Sat at 2 p.m.; Sun at 3 p.m. If you already know Oz, from the Baum books and the Garland movie, you're ahead of the game. *J.S.)* Majestic, 247 W 44th (246-0730).

Your Arms Are Too Short To Box With God–The Book of Matthew's greatest hits, turned into a generally lively gospel musical by Vinnette Carroll, Nicki Grant, and Alex Bradford. Sometimes the wooing of audience by cast becomes a little blatant, but there is some spellbinding singing (notably by Salome Bey and Delores Hall) to set matters right. Lyceum, 149 W 45th (JU 2-3897).

OFF and OFF-OFF BROADWAY

CURRENT

ASSYRIA'S PLAY

Ronald Perlman plays the Emperor to Lazaro Perez's Architect in **The Architect and the Emperor of Assyria** in LaMama, ETC's revival of the Fernando Arrabal play. Thru 2/12, at 8 p.m. $6. At the Annex, 66 E 4th St (475-7710).

Ashes–David Rudkin's play begins as a witty, low-key piece about a couple struggling to have a baby; gradually, and inexorably, the scope widens to embrace a wide range of brilliant disturbing thoughts about life itself. The play (by a Britisher hitherto unknown here) is something close to wonderful, as is the performance by a four-member cast directed by Lynne Meadow. From 1/25, Public/Anspacher Theater, 425 Lafayette St (677-1750).

Brothers–A new play by Eric Krebs, directed by Dino Narizzano. At 8 p.m. $2.50. Soho Artists Theater, 465 W Bdway (473-2954).

The Brownsville Raid–Douglas Turner Ward stars in a play by Charles Fuller which takes place on a U.S. army post in that Texas town in 1906, when, it was reported, a troop of black career soldiers raided the town. Directed by Israel Hicks, it's a tenth anniversary Negro Ensemble Company production. Tues thru Fri at 8; Sat at 3:30 & 8:30; Sun 2:30 & 7. Thru 1/30, Theater de Lys, 121 Christopher St (WA 4-8782).

The Club–It is Eve Merriam's conceit—and a rather good one, as it works out—that male villainy toward women is best definable in its own words. To that end, she has peopled her little revue with a goggle of sexist males singing sexist songs and telling sexist jokes in a club at around 1910; the material is all authentic of the period. As a final kicker, all the roles are played by women, and a perfectly splendid septet of transvestites they are. You probably have to see this for yourselves to understand why this rather special show is as delightful as it is. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330).

The Cockeyed Tiger–Elly Stone stars in Eric Blau's new musical. The action takes place in an old celebrated nightclub at Broome and Houston Streets in New York City. Choreography is by Gemze de Lappe, and music by Nicholas Meyers. Astor Place Theater, 434 Lafayette St (254-4370).

Coming to Terms–A romantic comedy by Michael Shurtleff, directed by Gail Kellstrom. Fri,Sat,Sun at 6 p.m. thru 1/30; 2/4,5,6. $2.50. Corner Loft, 121 University Pl & 13th (CH 3-5689).

The Conspiracy of Feelings–Yuri Olyesha's Soviet drama from 1929, directed by Maurice Edwards. Thurs thru Sun at 8 p.m. thru 1/30. $2.50. Class-Caras Nuevas, 110 W 14th (242-3900).

Crime on Goat Island–Ugo Betti's play about what he believed to be the central dilemma of contemporary life. Directed by Stephen B. Real. 1/20,21,22,27,28,29, at 8 p.m. 1/23 & 30 at 3 p.m. $2.50. Meat and Potatoes Theater, 58 W 39th (391-2346).

David Mamet's Plays–*Sexual Perversity in Chicago* and *Duck Variations*, two beautifully written, subtle, and wise short plays about — well, about life: young people's lives ruined by meddling "friends," old people's lives ruined by aching, desperate dullness. It's all treated with a fine, light touch, which the expert direction of Albert Takazauckas deftly underscores. Fri at 8; Sat at 7 & 10; Sun at 3 & 8. Cherry Lane, 38 Commerce St (989-2020).

The Days of the Turbins–Mikhail Bulgakov's play, banned by Stalin, currently a Russian favorite. First American production in 40 years. Directed by Earl Ostroff, with musical score by Raphael Crystal based on old Russian songs. Thru 1/30, Thurs thru Sat at 8; Sun at 3. Billy Munk Theater, 302 E 45th (683-7584).

Divine Comedy–Owen Dodson's play, originally produced in 1928. 1/20-23, at 7:30. 1/22,23 at 2:30. Free. Henry Street Settlement, 466 Grand St (766-9334).

A Doll's House–Henrik Ibsen's play, directed by Andres Castro. Fri thru Sun at 8 p.m. thru 1/30. $2.50. West Side Theater, 252 W 81st (666-3521).

Double Bill–Ray Bradbury's *The Fog Horn,* and August Strindberg's *Motherlove.* Thurs-Sun, 8 p.m. 1/20-2/6. $3. N.Y.T.E., 62 E 4th St (477-4120).

Drama Committee Repertory–Henrik Ibsen's *The League of Youth.* Thurs, Fri, Sat at 7:30; Sun at 2:30, thru 3/20. G.B. Shaw's *Man of Destiny,* Fri & Sat at 10:30; Sun at 5 & 8 p.m. thru 2/20. Gate Theater, 2nd Ave at 10th St (239-7177).

The Dybbuk–S. Ansky's play directed by Stephen Zuckerman. Fri, Sat, and Mon at 8 p.m. Sun at 3 p.m. 1/21-2/7. $2.50. Impossible Ragtime Theater, 120 W 28th (243-7494).

The Family–Ex-inmates of correctional facilities offer *Straight From the Ghetto,* 1/20,21 at 10. Ed Bullins's *Clara's Ole Man,* 1/22 at 10; 1/23-25 at 8; 1/26-30 at 10. $2.50. Riverside Church, 490 Riverside Drive (666-4900).

The Fantasticks–In the zillionth year of its run, with its notable list of acting alumni, this innocuous drivel has finally found its audience: one man who attends regularly because it cures his insomnia. Tues-Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

Father's Day–Oliver Hailey's play, directed by Kenneth Hughes. 1/19,20,22,23,26,27,29,30 at 8 p.m. $2.50. The Pretenders, 106 E 14th St (741-7235).

Hail Scrawdyke–David Halliwell's play, a comic fantasy concerning four art students in the north of England whose leader is expelled. Directed by Oakley Hall III. Thru 1/30, at 8 p.m. International Community Center, 931 First Ave (260-3962).

Hay Fever–Noel Coward's play, directed by Doric Wilson. 1/14-2/6, Fri, Sat & Sun at 8:30, $2.50. TOSOS, 257 Church St (226-1124).

He Who Gets Slapped–Revival of Leonid Andreyev's classic, directed by Vasek Simek. Thurs thru Sun at 8 p.m. thru 1/30. Cast numbers 18, including ten clowns. $2.50. Perry St Theater, 31 Perry St, off 7th Ave So (255-7190).

Isadora Duncan Sleeps with the Russian Navy–Marian Seldes stars in Jeff Wanshel's play, a dramatic vaudeville tracing the dancer's life. 1/18-2/20. Tues, Wed, Fri, Sat at 7:30; Thurs at 6:30. Wed & Sat at 2; Sun at 3. American Place Theater, 111 W 46th (246-3730).

Israel Horovitz Repertory–People's Theater Ensemble offers Horovitz's *The Indian Wants the Bronx* and *It's Called the Sugarplum,* Thurs and Sat at 8 p.m. and *Morning* and *Rats,* Fri at 8 p.m., 18th St Plyhouse, 145 W 18th (242-3900).

Jean Cocteau Repertory–Ionesco's *Rhinoceros,* 1/22, 10:30 p.m.; 1/23, 3 p.m. Pinter's *The Caretaker.* 1/21,22, 7:30 p.m. Caretaker. P.B. Shelley's *The Cenci.* 1/28,29, 7:30 p.m. 1/30, 3 p.m. Bouwerie Lane Theater, 330 Bowery at 2nd St (677-0060).

John Gabriel Borkman–Henrik Ibsen's play deals with an old man's protest against his failing powers and the conflict between two sisters who have a life-long battle for his love. With Gale Sondergaard, Jan Farrand, and Robert Pastene. Thru 2/15, Roundabout/Stage One, 333 W 23rd (924-7160).

The Long Black Block–Roger Furman's Harlem classic of the late 1960s, with music composed by Jackie McLean. New Heritage Repertory Theater, 43 E 125th, at Madison (876-3272).

Look Back in Anger–John Osborne's serious look at rebellious youth directed by Sonia Moore. Fri thru Sun at 7:30; Sun at 3. Greenwich Mews, 141 W 13th St (755-5120).

Luck and Love–Three one-act plays by Tony Cippolla and Richard Vetere, directed by Gary Sales and Ron Naar. 1/19-30 at 8 with another Sat show at 10:30. $3. Courtyard Theater, 39 Grove St (359-7902).

Lulu–A new musical based on the plays by Frank Wedekind, adapted and directed by Allen R. Belknap. Thurs thru Sun at 7:30, 1/20-2/6. $2.50. Direct Theater, 455 W 43rd (765-2117).

Macbeth–Shakespeare's play, directed by Ted Story. Thru 2/5, Fri, Sat & Mon at 8 p.m. Sun at 3 p.m. (except 1/31). $2.50. Impossible Ragtime Theater, 120 W 28th (243-7494).

Manhattan Theater Club–Athol Fugard's *Boesman and Lena,* with Robert Christian and Frances Foster, directed by Thomas Bullard. Wed thru Sun at 8:15, Sun at 2:30. $4. 1/19-2/13. 321 E 73rd (472-0600).

Marco Polo Sings a Solo–John Guare's new comedy, directed by Mel Shapiro, with Joel Grey, Anne Jackson, Larry Bryggman, Jim Jansen, Madeline Kahn, Sarandon, and Sigourney Weaver. Public/Newman Theater, 425 Lafayette St (677-1750).

Memphis Is Gone–A new play with music by Richard Hobson; directed by Robert Allan Ackerman. With Kevin O'Connor, John Kellogg, Jean de Baer, Bill Snickowski. From 1/17. St Clements Theater, 423 W 46th (245-8290).

M'liss or Gold in Them Thar Hills–A musical valentine to the Old West, based on the Bret Harte Story, directed by Robert Dahdah. Tues thru Fri at 7:30, Sat and Sun at 3 p.m. and 7:30. $5.50 (Children $3). O'Lunney's, 915 Second Ave (242-3900).

The Mulligan Guard Ball–Edward Harrigan's 100-year-old American classic, a lower East Side comedy of the Irish, Germans, and blacks, directed by Richard Kuss. Thurs-Sat at 8; Sun at 3, 1/20-2/13. American Theater Company, 125 W 22nd (242-9768).

My Life–Corinne Jacker's play in which memories collide in an ego explosion; directed by Marshall W. Mason. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at $3. From 1/19, Circle Repertory Theater, 99 Seventh Ave So on Sheridan Square (924-7100).

Nightclub Cantata–An entertainment conceived, composed, and directed by Elizabeth Swados. Top of the Gate, 160 Bleecker (GR 5-5122).

Night Mail and Other Sketches–By Ted Tally, directed by Gary Pearle. A cast of three, Ralph Martin, Paul McCarren, and Mave Kinkead, assumes all roles. 1/19,20,21,22, at 8 p.m. $2. West-Park Theater, 165 W 86th (877-1671).

North Atlantic–A musical by Michael Colby and James Fradrich, directed by Clint Atkinson. 1/22 at 7:30 & 9:30; 1/21 at 8 p.m. $2.50. Gene Frankel Theater, 1147 First Ave (421-1666).

No Exit–Jean Paul Sartre's play, directed by Rose Lynch. Fridays and Saturdays at 7:30. $3. Royal Playhouse, 219 Second Ave (GR 5-9647).

The Pleasure of Honesty–Luigi Pirandello's comedy, directed by Kirt Alexander. Thurs thru Sat, thru 2/5, at 8. $2.50. NYC Rep, 437 W 46th (JU 6-3700).

Quaigh's Lunchtime Theater–August Strindberg's *Playing With Fire,* a comic look at a love triangle with more than three angles, directed by Peter del Valle. 1/24-2/4, Monday thru Friday at 12:15 p.m. Bring your lunch. $1.50. Hotel Diplomat, 108 W 43rd (221-9088).

Soho Repertory–*Merchant of Venice,* 1/21 at 8:30: 1/22 at 10:30; 1/23, at 7:30. *You, The Jury,* 1/23 at 4:30. Soho Rep, 19 Mercer St (925-2588).

A Sorrow Beyond Dreams–A new play by Peter Handke, starring Len Cariou, and directed by Daniel Freudenberger. Thru 1/23, Marymount Manhattan Theater, 321 E 71st (765-1281).

Streamers–David Rabe's finest play so far, in a distinguished production by Mike Nichols, is enough to restore anyone's faith in the future of native theater. Externally, the play is about Vietnam-bound soldiers; underneath, it is about the way human beings struggle to find responsive chords in one another, and often fail. Tues-Sat at 7:30; Wed & Sat at 2:30; Sun at 3 p.m. Mitzi E. Newhouse, 150 W 65th (787-8080).

Strindberg Repertory–The Hudson Guild Theater presents, *The Stronger* and *The Creditors*, Tues, Thurs & Sat at 8; Sat mat at 3; and *The Stronger* and *Miss Julie*, Wed, Fri & Sun at 8; Sun mat at 3. $2.50. Hudson Guild Theater, 441 W 26th (760-9800).

Tits Diamond–Disco-spectacle by Mark Bramble, with songs by Lee Pockriss and Steve Brown, directed by Anthony Stimac and starring Sydney Blake as the ultimate superspy who outwits Nazis, deviated preverts, and the Pope. The Loft, 147 Mercer St., Tues, Wed, and Thurs at 8, 1/18-2/10. (228-0900)

Twelfth Night–The Shakespeare comedy, directed by Richard Mogavero. Thru 1/23, at 8 p.m. evenings. Mat Sat & Sun at 2:30. Equity Library Theater, 103rd St & Riverside Drive (663-2028).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.)*, but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Jane Galbway, Susan Merson) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St. (541-8394).

Women Behind Bars–As of 1/18, Monte Rock III stars in the role of the prison matron in Tom Eyen's spoof of all those 1930's prison movies. Loathsome. Tues-Thurs, 8; Fri, 9; Sat, 8 & 10:30; Sun, 4 & 8. Truck and Warehouse Theater, 79 E 4th St (777-0140).

The Yellow Wallpaper–A play about a women's descent into madness, written by Gloria Albee, directed by Nancy Rhodes. Thurs thru Sat at 8:30; Sun at 3 & 7 p.m. thru 1/23, Encompass Theater, 168 W 48th (749-4864).

Excerpted from Alan Rich's reviews

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (Cl 7-7000).

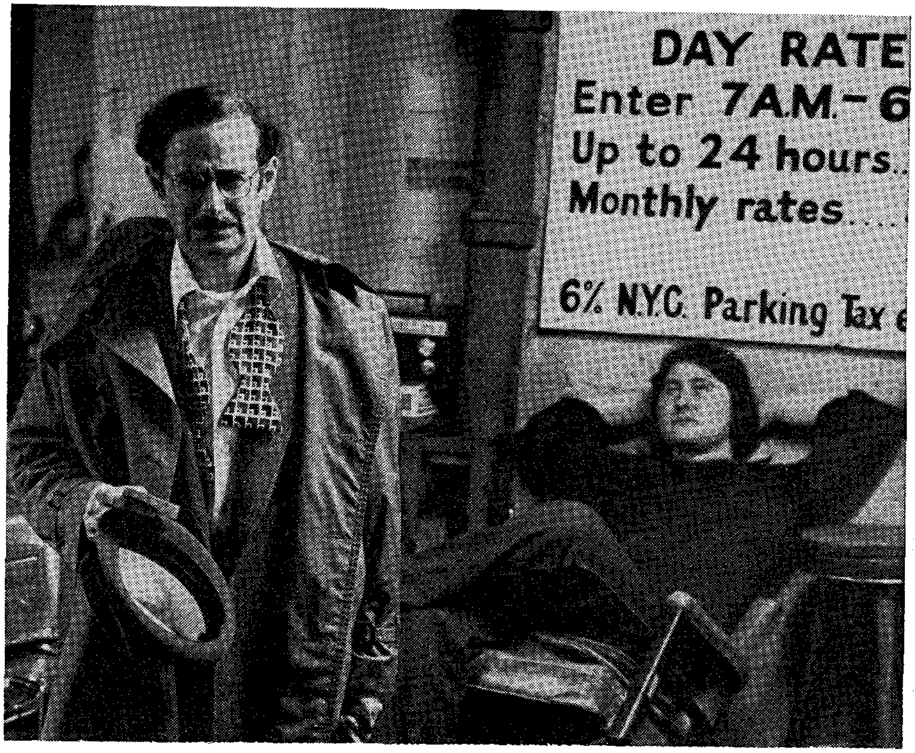
Catch a Rising Star–1487 1st Ave. Dinner, guest variety turns emceed by comic Lenny Schultz, and the Untouchables. Amateur hour Monday night (794-1906).

Chez Z–320 E 79th Continental Cuisine & a pianist and vocalist nightly. Free parking for guests (734-4700).

JAZZ MISSIONARY

Joyce Bryant, who shelved her career as a blues singer in the mid-60s to devote herself to religious work, returns to her first love January 18, at **Cleo's**, Bdway & 63rd Street, opposite Lincoln Center. Every night but Sunday, from 9:30 on. Phone 724-6301 for reservations.

Club Ibis–151 E 50th. Elegant Egyptian decor, international cuisine. "Ooh La La," a revue with belly dancers, whirling dervishes. Two orchestras for



HOA

Everyone can use a little WOR to keep going.

The basic problem with the end of the day is that it isn't. It is only the beginning of the end.

That's where Herb Oscar Anderson comes in with lively entertainment; the lowdown on high finance; on-the-spot traffic and weather; in-depth fifteen minute news reports; upbeat consumer reports, and great sports.

Plus, up-to-the-minute bus, train and subway schedules, that let you and the person on the other end of the line end up together.

It's the reason more people turn to WOR to plan their Great Escape.

Because when you add a little HOA every day, it improves your mileage, no matter what kind of drive you have.

Herb Oscar Anderson
4PM-7 PM Monday thru Friday

Everyone can use a little WOR 710 everyday.

AN RKO RADIO STATION

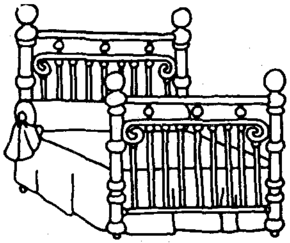
Where s the inn place for lunch dinner and Sunday brunch?

inn the park
RESTAURANT & BAR

Where s the in place for after dinner disco?

Barbizon Plaza
LIBRARY
A LITERARY DISCOTHEQUE

Both at the Barbizon Plaza Hotel
Ave. of the Americas bet. 58th & 59th. Cl 7-7000



Getaway to Yesterday

Visit the Inn in the Berkshires with two centuries of tradition, and all the modern amenities. Live amidst antiques. Savor lobster, homemade apple pie, potables from our tavern. Norman Rockwell Museum close by.

The Red Lion Inn
Since 1773, Box YM-1, Stockbridge, Mass. 01262. (413) 298-5545

Dine under the stars, the sun, the rain,...

Imagine sitting under a magnificent skylight while you feast in nature's garden. With over 33 entrees to choose from – Italian, French and classic American dishes. At a price everyone can afford.
Then sit in front of a warm fireplace and listen to live entertainment.
That's Christy's. In touch with the earth, the sea, and the sun.
P.S. We're open for Lunch and Brunch. **CHRISTY'S SKYLITE GARDENS**
64 West 11th Street, New York, N.Y. / (212) 673-5720

AD BY PLUM ADVERTISING

"An important feminist book..."

"A fine treatment . . . it makes the point very well that what all feminists want or should want, regardless of sexual orientation, is a world where gender makes no difference."—Karen DeCrow, *President, National Organization for Women.*
"Thought provoking."
—Lucy Freeman

VIEW FROM ANOTHER CLOSET
Exploring Bisexuality in Women
Janet Bode
$8.95 at bookstores

HAWTHORN BOOKS
260 Madison Avenue, New York, N.Y. 10016

THE CARIBBEAN ISLAND IN FLORIDA
ROYAL BISCAYNE
BEACH HOTEL & RACQUET CLUB

It's more sports. And a lot more than sports. It's ten cushion-surface tennis courts. An ocean beach for swimming. Two pools. Championship golf five minutes away. Beautiful new rooms. Private terraces. International cuisine. Great entertainment. Great fun. For reservations call toll-free
800-325-3535.

ROYAL BISCAYNE
BEACH HOTEL & RACQUET CLUB · KEY BISCAYNE, FLORIDA
A SHERATON RESORT HOTEL

dancing. Showtimes 10 & 12. Closed Sundays (753-3471).

Comic Strip–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment. Sun thru Fri, fun starts at 10; Sat at 8, 9 & 12:15 (861-9386).

Copacabana–10 E 60th. Restaurant-discotheque. Tuesdays thru Saturdays, entertainment. Thru 1/22, the Ken Hamilton Show, Tues-Thurs at 9 & 11. Fri & Sat at 10, midnight & 2 a.m. Also, three shows nightly in the lounge from 9 p.m. (PL 5-6010).

Dangerfield's–1118 First Ave. Singers Joey English and Lou Bartfield join Rodney 1/17-22. Showtimes 9:30 & 11:30 (593-1650).

Hippopotamus II–405 E 62nd A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Improvisation–358 W 44. Comics and singing waitresses all night long, seven days a week; food; and total informality (765-8268).

Jimmy Weston's–131 E 54th. Excellent restaurant, and Mon thru Fri, there's The Tommy Furtado plays Mon thru Sat & the Bernie Leighton Quartet on Sun & Mon. nights. Singer-pianist Glen Covington & his trio thru 1/29, nightly except Sun (838-8384).

L'Oubliette–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

Les Mareyeurs–998 Madison, betw 77th & 78th. Elegant French seafood spot, with Neal Wolf at the keyboard Tues thru Sat (628-3333).

Once Upon a Stove–325 Third Avenue. Restaurant-cum-antique shop. "Porcupine," a revue, in the Valentine Room Mon thru Sat at 9 & 11 (683-0044).

Playboy Club–5 E 59th. Fri thru Sun, thru 1/30, Professor Irwin Corey. In the Living Room: Jazz guitarist Gene Bertoncini here Mon thru Fri, 5 to 7 p.m. For keyholders only (752-3100).

Prive–1078 First Ave. All white and silver elegant supper club, with Lester Lanin's trio and Herb Winner playing the piano Tues thru Sat (688-8778).

Rainbow Grill–65th Floor, Rockefeller Center. Comfortable dining, Picasso tapestries, a world-famous view, and thru 1/29, Jule Styne and his guests (PL 7-8970).

Rainbow Room–65th floor, Rockefeller Center. Exquisite, enormous dining and dancing room, with a view of the entire world (almost) from its 65th floor windows. Sy Oliver leads the band for dancing. Tues, Wed, Thurs, from 7 p.m. Fri & Sat, from 8 p.m. & Sun from 6 p.m. (PL 7-9090).

Reflections–40 E 58th. Bi-level discotheque, open Mon to Thurs, 5 p.m. to 1 a.m.; 10 p.m. to 4 a.m. on Fri & Sat (MU 8-3365).

Reno Sweeney–126 W 13th. 1/18-22, Jane Olivor. Blossom Dearie sings Thurs, Fri, Sat, 5:30-7 p.m. and on Sun at 3 p.m. (691-0900).

Regine's–502 Park Avenue—Only non-private private club in New York. Classy foreigners and natives dancing chic to chic. Not for welfare cases (826-0990).

Roseland Dance City–239 W 52nd. Ballroom open Wednesday thru Sunday from 6:30 to midnight. From 2 p.m. Thursdays and weekend. American orchestras alternate with Latin bands (CI 7-0200).

Sacred Cow–228 W 72nd. Pleasant dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

Tre Amici–1294 3rd Ave (bet 74th & 75th). A handsome place and Italian food; Charles DeForest plays his favorites at the keyboard (535-3416).

Tuxedo Ballroom–190 Third, at 17th. A really imaginative new discotheque, all scintillation, and mirrors, with loud music; downstairs from that estimable eatery known as Tuesdays (533-7902).

THE HOTEL ROOMS

Biltmore, 43rd St & Madison (687-7000). **Under the Clock:** Dancing once again, to the music of Tony Terini's Trio, Mon thru Fri, from 7 p.m. to midnight.

Carlyle–Madison at 76th (RH 4-1600). **Cafe Carlyle:** Singer Teddi King, with drummer Josh Gerber, bassist Ernie Furtado, and pianist Irving Joseph. **Bemelmans Bar:** Thru 1/29, Teddy Wilson, the most precise and influential of swing pianists, entertains nightly, except Sunday,

Drake, Park at 56th (421-0900). **Shepheard's:** Dinner and disco dancing. Friends and Company, at 9, 11 p.m. & 1:15 a.m. nightly except Sunday. **After Ten:** pianist-song stylist Don Tabor on stage from 10 to 1:30 a.m.

Hilton, 6th Ave & 53rd (JU 6-7000). **Kismet Lounge**—Karen Brown at the piano & organ from 5 to 11 p.m. **Mirage**—Roland Granier de Lafayette at the piano from 4 to 9 p.m.

Sheraton, 55th & 7th Ave (247-8000). **Sally's**— Turn of the century lounge-cabaret, with entertainment by the Shelle Adams Trio, nightly, except Sunday.

Sherry Netherland–5th Ave at 59th (759-9020). **Le Petit Restaurant:** A noisy environment, with pianist Earl Rose playing pop, classical, and jazz tunes Mon thru Fri, 8 p.m. to 1 a.m.

Stanhope Hotel, 5th Ave & 81st (288-5800): Pianist George Feyer plays everything from Viennese schmaltz to sophisticated show tunes and pop, sings everything from Porter and Coward to his own political parodies. Tues thru Sat, 8:30 to 1 a.m.

St. Regis-Sheraton, 5th Ave & 55th (PL 3-4500). **King Cole Grill:** Pianist-composer Ray Hartley plays Mon thru Fri, 5:30-11 p.m.

JAZZ—ROCK—GUITAR, ETC.

JAZZLINE 421-3592.
Call for latest information as to
when and where They're playing.

Alfredo's Settebello–10th St & 7th Ave. Known for its divine cuisine, restaurant, also, at 11 p.m. Tues thru Sun, Jane White, with a festival of love songs. Closed Mondays (675-4630).

Ali's Alley–77 Greene Street. 1/18-22, Club-owner and brilliant drummer Rashied Ali leads his own band. On Mondays, tenor saxophonist-arranger Frank Foster leads a big band with a fierce rhythm section and several adept soloists. 1/25-29, Steve Lacy, Steven Potts, Ken Carter & drummer Oliver Johns. (226-9042).

Angry Squire–216 Seventh Ave at 23rd. Restaurant-club with jazz Fri thru Sun, 9 to 3 a.m. Thru 1/23, Richard Clay on flute and sax, with a quartet (242-9066).

Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mabel Godwin at the piano Tues thru Sat, 9 to 3 a.m. (CH 2-9468).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

Ballroom–458 W. Bdway. Academy Award—winning actress Estelle Parsons makes her cabaret debut here 1/18 & stays thru 1/29 (473-9367).

Barbarann–349 W 46th. Theatrical Restaurant, 1/18-23, Comedy dance team Bob Bowyer and JoAnn Bruggeman at the 9 p.m. show. At the supper show, Livia Genise sings (541-6150).

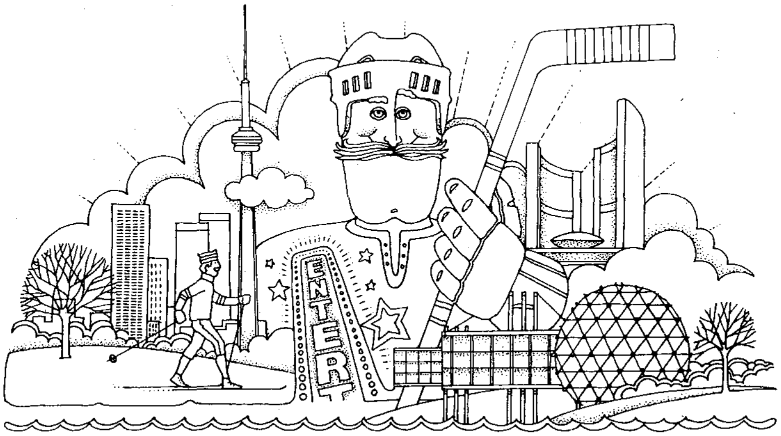
Bar None–167 E 33rd. Attractive restaurant features Dardanelle who plays somewhat in the Tatum style and sings somewhat in the manner of Lee Wiley. Tues thru Sat, 7 p.m. to midnight (684-3223).

Boomer's–340 Bleecker. George Adams, a volatile tenor saxophonist who traffics in long phrases encompassing both brutal shouts and whining upper register sighs, leads a quartet beginning 1/20. (243-0245).

Bottom Line–15 W 4th St. Thru 1/19, the latest quintet, with Walter Norris on piano and Ricky Ford on tenor, of the fabulous Charles Mingus (228-6300).

Bradley's–70 University Pl. Barry Harris, the eminent modern pianist whose blend of Powellian lyricism and energy, with Monk's rhythmic and dynamic subtleties makes for a mesmeric evening, is here every Sunday (228-6440).

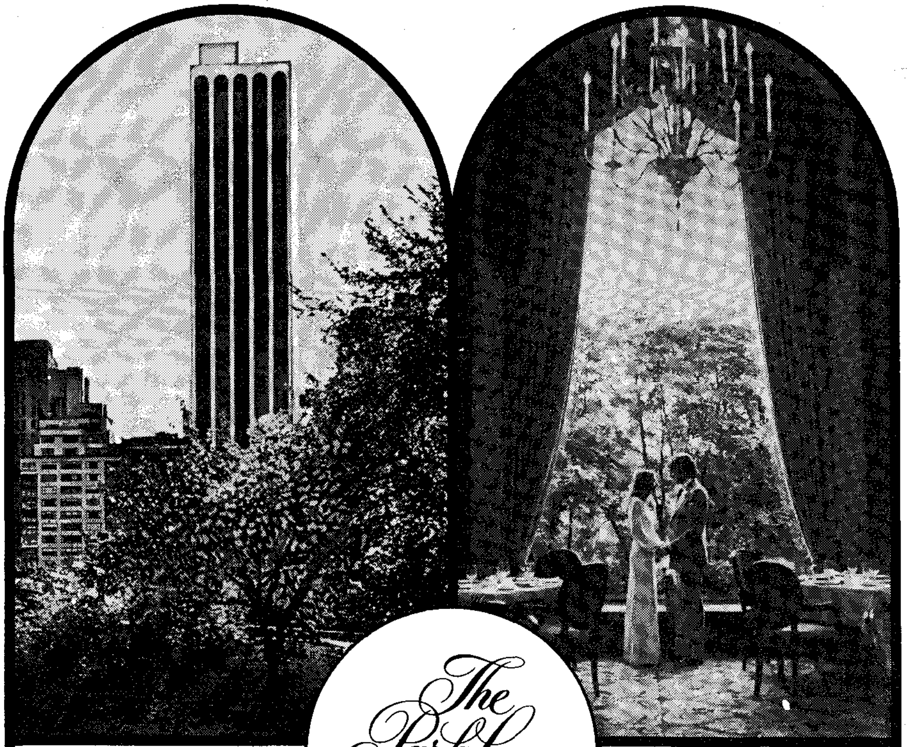
THIS WEEKEND INSTEAD OF TINKERING WITH YOUR BUGATTI...



COME TO TORONTO.

And enjoy our great Canadian Indoors.
Take in the shows at the St. Lawrence Centre for the Performing Arts. The O'Keefe Centre and the Royal Alexandra. Dine in 1001 delightful ethnic restaurants. Relax in the most extravagant hotels. And it's all just a hop, step and jump from our winter fun resorts in Muskoka/Haliburton.
So call your travel agent or airline today for special hotel weekend packages. Airlines flying to Toronto are Allegheny, Air Canada, and American.

Canadä
SO MUCH TO GO FOR



The height of luxury soars 46 stories over Central Park. Lavishly appointed rooms and suites. Superb views and deluxe service. Separate motor entrance and underground garage.

The Park Lane Hotel
36 Central Park South
New York, N.Y. 10019
(212) 371-4000

The Park Room offers very grand and gourmet fare with tree top views of the park. Breakfast, brunch, luncheon, dinner and supper. Unexcelled drinks in the intimate Park Lane Bar.

Christy's Skylite Gardens–64 W 11th. Charming place, open hearth fire. Musicians Jerry Greenberg and Andy Cahill do the standards, including a Gershwin medley, Tues thru Sat nights (673-5720).

Cookery–University Pl & 8th. Joe Turner, no relation to the singer, is the sole surviving member of the stride piano elite which included James P. Johnson, Fats Waller, and Willie the Lion Smith. He is an invigorating performer with an uncommonly extensive repertoire, an authentic feeling for the blues, and a most capable singer with a lazy, drawling baritone. Mon thru Sat thru 3/9. 8 p.m. to 1 a.m. Sun, 8 to 1 a.m. boogie woogie specialist. Sammy Price takes over. Sat and Sun, noon to 5, jazz pianist Chuck Folds (OR 4-4450).

Crawdaddy–45th and Vanderbilt. A New Orleans restaurant, with Sammy Price, a master of first class boogie woogie (a school of music frequently parodied by pianists incapable of making it soar), plays for diners and is then joined by his musical friends; Mon thru Fri, 6:30 to 11 p.m. (889-8331).

Eddie Condon's–144 W 54th. The houseband, Red Balaban and Cats, includes the genial, clever, and occasionally moving trombonist Vic Dickenson, a true stylist of the horn, as well as clarinetist Herbie Hall, trumpeter Ed Polcer, and drummer Connie Kay. 1/18 tenor saxist Turk Morrow. 1/23, Kenny Davern and Bob Wilber, both soprano saxists, and Soprano Summit (265-8277).

Flanagan's–1215 First, at 65th. Michael Owens plays folk, rock and guitar with a dash of Irish country music at this large room. James Kean accompanies him on the accordion. Tues thru Sat from 9 until 2 a.m. (472-0300).

Gaslight Club–124 E 56th. Based in three converted townhouses, there's dining; there's pianist-singer Jane Mullaney; there's pianist-singer George Mahoney; there's Sam Ulano's Speakeasy Four, with Dixieland jazz—all on different floors (752-2500).

Great Aunt Fanny's–340 W 46th. A cozy, reasonable theater-district restaurant, with singer-pianist Gladys Easter entertaining Wed thru Sat, from 9:30 Tuesdays, Fay Reed entertains (765-7374).

Grand Finale–1/18-1/29, Mimi Hines, comedienne. Shows at 9 and midnight. Closed Sun (595-4206).

Gregory's–First Ave at 63rd. Four combos: Wed, thru Sun, pianist and Ellington scholar Brooks Kerr leads a trio with drummer Sonny Greer, who was an Ellingtonian before Ellington, and must be seen, and clarinetist Russell Procope, a star in the Ellington constellation for more than 20 years. They are joined by singer Alicia Sherman. Mon. and Tue., two bop masters, Al Haig and Chuck Berry, are joined by bassist Jamil Nasser. Mon. thru Sat, 4 to 8, the Gene Roland Trio. Sundays from 5:30 to 9:30, the Warren Chiasson trio (371-2220).

Harley Street–547 Second Ave, at 30th. Restaurant-club with entertainment Fri & Sat from 9 to 3 a.m. (685-9659).

Hopper's–452 Sixth Ave at 11th. Thru Fri, the Bill Evans trio, with Eddie Gomez and Elliot Zigmund. Thru 1/22, saxophonist Gerry Mulligan, the bearded savant of le jazz cool, leads a trio, recalling the famed pianoless band he led in the 50s (260-0250).

Hutton's–220 Madison Ave. Attractive restaurant features Darwin, a pianist-singer who plays jazz and assorted musical favorites, Mon thru Sat from 6 p.m.-until closing (1 a.m.) (MU3-5958).

Jacques'–210 E 58th. Hungarian cuisine here, and composer-pianist Peter Vamos plays nightly from 5 to 9 p.m. followed by pianists Lynn Richards and Marc Marique for the late night crowd (PL 3-5513).

Jimmy Ryan's–154 W 54th. The electrifying Roy Eldridge is back, in his seventh year at the club, and playing as brilliantly and movingly as ever. On Sundays, Max Kaminsky, another volatile trumpeter, opts for earlier stylistic parameters (CO 5-9505).

Jim Smith's Village Corner–Bleecker, at LaGuardia Music from 9:30 to 3 a.m. Wed, Armen Donelian, pianist. Thurs thru Tues, pianist Lance Hayward. Sundays singer Jane Valentine entertains (473-9762).

Lorelei–233 E 86th. Large nightclub dance floor, with singer Mike Kossowski and band Wed thru Sun. Hungarian menu (722-9926).

HEIGHT AND SLEEK

Singer-jazz pianist **Effie,** six feet tall and an exciting new performer on the entertainment scene, is at **Marty's Bum Steer,** a restaurant at 334 E 73rd Street, Tuesdays thru Saturdays at 7:30. Call 879-1040 for reservations.

Max's Kansas City–213 Park Ave So. 1/19, Kongress; Riot. 1/20, Cyd-R-Thor; Shadow. 1/21,22, Blondie; The Cramps. 1/26, Amber Waves; Rapture. Showtimes at 10 and midnight (777-7871).

Michael's Pub–211 E 55th. Pianist Dick Hyman presents the 1930s sounds and music of the little bands, with bassist Milt Hinton, clarinetist Pee Wee Irwin, saxophonist Bob Wilbur, and drummer Bob Rosengarden, Tues thru Sat, starting around 9:15. Woody Allen continues with his jam sessions on Mondays (785-2272).

Nickel's–227 E 67th. Pianist-singer Jerry Scott specializing in show tunes, Tues thru Sat, from 8 on. Audience can sing along (794-2331).

O. Henry's–345 Sixth Ave. Village steakhouse, with Tiffany lamps, sawdust on the floor, and a clam bar. Fri and Sat, there are Aldo Bruschi, Jo Mirasola and Carlos Santana from 9 p.m. (CH 2-2000).

O'Lunney's–915 Second Ave, betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music. Thru 1/22, Cobble Mountain Band. 1/23, Shenandoah Cut-Ups. 1/24-26, Chuck McDermott and Wheatstraw. Mon thru Sat from 9:00; Sun from 7 is for bluegrass (751-5470).

Other End–149 Bleecker St. Nat Adderley, brother of the late Cannonball, and a cornetist of distinction, has assembled a fine band of younger musicians, including Buddy Williams, whose clean cymbal sound is in the tradition of Jo Jones, and Onaje Allen Gumbs, a pianist and arranger (673-7030).

Silverfox–48th St at 1st Ave. The interior is all gray and mirrored. Very chic. A pianist-singer entertains nightly (688-7070).

Storyville–58th nr Park. The floating jam session has given way to week long engagements, which is alright with us. This week trumpeter Joe Newman leads a quartet with guitarist Ted Dunbar, a fine if sometimes self effacing player in the Grant Green manner, drummer Davis Lee and bassist Bob Cranshaw. From 10 to 2:30 (755-1640).

Stryker's–103 W 86th. On Mondays, Dave Matthews leads a 12 piece band; on Tuesdays, Joe Puma; Al Cohn Trio. Wednesdays and Thursdays are given to the nonet lead by the brilliant saxophonist Lee Konitz, who once played a considerable role in someone else's nonet. For the remaining Friday and Saturdays of January, trumpeter-singer Chet Baker brings in his Quartet (874-8754).

Sweet Basil–88 Seventh Ave So, at Bleecker. On Sunday afternoons, pianist Hal Galper leads a vigorous quintet. Monday and Tuesday evenings are regularly assigned to the virtuosic guitarist Jack Wilkins (242-1785).

Village Vanguard–178 7th Ave So. Thru 1/16, Jack DeJohnette Directions. 1/18-23, McCoy Tyner, the uncompromising pianist-composer, with a heavy modal bias, leads his sextet. 1/25-30, Elvin Jones Quartet. Every Monday Night, Thad Jones & Mel Lewis Big Band (989-9011).

West End Cafe–2911 Broadway, at 113th. This popular restaurant-music room has become the home for a mini-jazz festival with legendary names from the swing era proving the timelessness of their original ideas: Mondays, Tuesdays, the Frank Williams Four; Wednesdays, Jo Jones, the premiere drummer, raconteur, conjurer, leads a quartet of friends—they change—and the evening meshes historic ruminations with the classiest rhythms imaginable; Thursdays & Fridays, George Kelly's Jazz Sultans. Saturdays & Sundays, the Countsmen, a Basie-alumni band with Earle Warren (666-8750).

Windy Corner–19th & Park Ave. A new jazz club, with the Dave Rocha Quartet every Tues Wed & Thurs, from 9 to 2 a.m. (677-9536).

Children

Children's Improvisational Company, New Media Studio, 350 E 81st St. (249-9872). *Alfred the Dragon,* Sat at 3:30; *Spinning Top,* Sun at 2.

Children's Theater, Flushing Town Hall Performing Arts Center, 137-35 Northern Blvd. (961-1111). A weekly series of activities and entertainment, Sat & Sun at 1.

Conrad Puppets, Nathan's in Times Square (594-7455), 1/23 at 1 & 3.

Courtyard Playhouse, 39 Grove St. (765-9540). *Hansel and Gretel,* 1/22-23 at 1:30; *Humpty Dumpty,* 1/22-23 at 3.

Floating Hospital Puppet Playhouse, Pier 15 of South St. Seaport (744-8636). *The Shy Fox & Roots,* 1/23 at 1:30 & 3.

Penny Jones & Co., 215 W 11th St. (924-4589). *Mother Goose Tales* & *The Three Bears,* (puppets), 1/23 at 1:30.

Magic Towne House, 1026 Third Ave. (752-1165). Magic shows Sat & Sun at 1, 2:30 & 4.

Meri Mini Players, Hotel Opera, Broadway at 76th St. (221-7235). *Three Tales at a Time,* 1/22 at 2:30.

Richard Morse Mime Theater, 224 Waverly Pl. (242-0530). *A Chip off the Old Munk,* Sat & Sun at 2.

Pumpernickel Players, Theater of the Riverside Church, 490 Riverside Dr. (864-2929). *Rapunzel,* dance theater, 1/22 at 2.

Royal Playhouse, 219 Second Ave. (475-9647). *Hansel & Gretel,* Sat at 2:30; *Cinderella,* Sun at 2:30.

Theater of the Open Eye, 316 E 88th St. (534-6363). *Raven's Dance,* Sun at 1 & 2:30.

We Three, The Little Synagogue, 27 E 20th St. (255-0469). *The Mouse House with Minka & Tinka* and *Dance Time,* 1/23 at 2.

CONCERTS, OPERA, DANCE, MUSEUMS EDITED BY GERARD KAVANAGH

Concerts

Extended Runs

Ice Capades, Madison Square Garden (563-8000). The engagement runs thru 1/23. Call box office for times.

Toller Cranston & the Ice Show, Uris Theater, Broadway at 51st St. (873-0706). The engagement runs 1/24 thru 2/27. Call box office for times.

Tuesday, January 18

New York Philharmonic, Avery Fisher Hall; Pierre Boulez conducts. Works of Debussy, Stravinsky & Boulez, at 7:30.

Gerald Goodman, harpist & troubadour, Carnegie Recital Hall, at 8.

Consuelo Colomer, piano, Alice Tully Hall, at 8.

University of Braslilia String Quartet, 92nd St. Y, 8.

John Harris, tenor, Federal Hall National Memorial, Wall & Broad Sts. (264-4451), at 5:30.

American String Quartet, Mannes College of Music, 157 E 74th St. (737-0700), at 8.

Wednesday, January 19

Claudio Arrau, piano, Avery Fisher Hall, at 8.

Eugenia Earle, harpsichord, Carnegie Recital Hall, at 8.

Juilliard Student Concert, Alice Tully Hall, at 1.

Tessie O'Shea, Town Hall, at 5:45.

Thursday, January 20

New York Philharmonic, Avery Fisher Hall; Pierre Boulez conducts, with Jessye Norman, soprano. Works of Bartok, Berg & Wagner, at 8:30.

Marilyn Florez, mezzo soprano, Theodore Roosevelt Birthplace, 28 E 20th St. (264-4451), at 7.

Swedish Chamber Orchestra of Orebro, Town Hall, at 8.

Speculum Musicae, Alice Tully Hall, at 7:30.

Krystyna Makowska, piano/**Miroslaw Lawrynowicz,** violin, Carnegie Recital Hall, at 8.

Friday, January 21

New York Philharmonic, Avery Fisher Hall. Same program as 1/20, at 2.

Jazz Concert, Carnegie Hall, at 8.
Mary Sadovnikoff, fortepiano/**Daniel Stepner,** baroque violin, Carnegie Recital Hall, at 8.
Juilliard Student Concert, Alice Tully Hall, at 8:30.
St. Luke's Chamber Ensemble, Town Hall, at 8.
The Festival Winds, Metropolitan Museum, at 8.

Saturday, January 22

New York Philharmonic, Avery Fisher Hall. Same program as 1/20, at 8:30.

RETURN ENGAGEMENT

Janos Starker returns to the Metropolitan Museum on Saturday, January 22 at 8 for the second in his series of cello recitals devoted to the music of twentieth century composers. On the bill are works by Debussy, Hindemith, Casella, and Coulthard. Appearing with him is pianist Shigeo Neriki (879-5500).

Vocal Chamber Music, Town Hall, at 5.
Richard Dyer-Bennett, guitar, Alice Tully Hall, at 3.
Raiko Dancers of Hungary, Carnegie Hall, at 8.
Anthony Davis Quartet, jazz, Environ, 476 Broadway, at 8:30.
Queens Symphony Orchestra, Queens College Colden Center, at 8:30.
Anthony Newman, organ & harpsichord, Brooklyn College Whitman Hall, at 8.

Sunday, January 23

Raiko Dancers of Hungary, Carnegie Hall, at 3.
Anthony Newman, organ & harpsichord, Alice Tully Hall, at 2:30.
The Jazz Sisters, Town Hall, at 2:30.
Ana Maria Trenchi de Bottazzi, piano, Avery Fisher Hall, at 3.
Music Among Friends, NY Historical Society, 170 CPW, at 2:30.
Queens Symphony Orchestra, Queens College Colden Center, at 3.
Jean-Pierre Rampal, flute, Avery Fisher Hall, at 8.
Oberlin College Choir, Alice Tully Hall, at 8.
Festividad Altagracia, Carnegie Hall, at 8.
Hans Jorgen Jensen, cello, Carnegie Recital Hall, at 8:30.
Alfred Hart, violin, Carnegie Recital Hall, at 2:30.
Cambria Chamber Players, Marymount Manhattan College, 221 E 71st St., at 5:45.

Monday, January 24

Kansas City Philharmonic, Carnegie Hall, at 8.
My Search for Roots: Alex Haley, Avery Fisher Hall, at 8:30.
Scott-Martin Kosofsky, recorder/**Tom Pixton,** harpsichord, Carnegie Recital Hall, at 8.
Mas Yajima Trio, jazz, Japan House, 333 E 47th St., at 8.
Maurice Edwards Cabaret, Caras Nuevas Theater, 110 W 14th St. (865-7035), at 8.

Tuesday, January 25

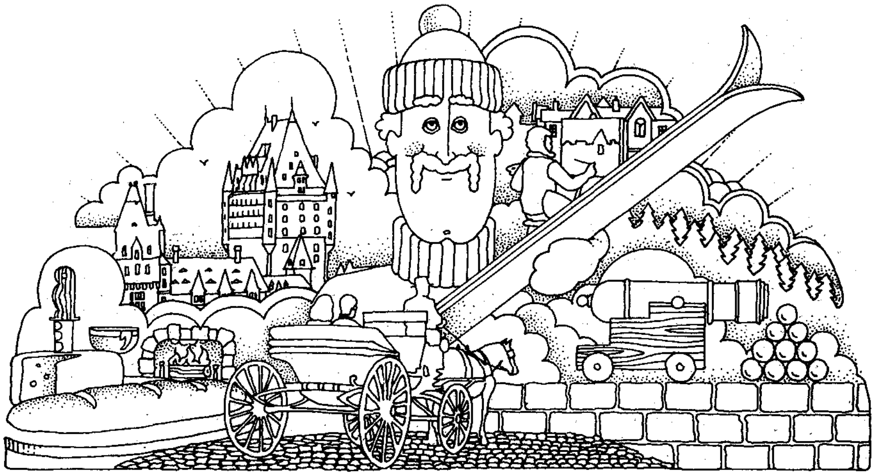
New York Philharmonic, Avery Fisher Hall. Same program as 1/20, at 7:30.
Kansas City Philharmonic & Modern Jazz Quartet, Carnegie Hall, at 8.
George Walker & Claire Polin, Carnegie Recital Hall, at 8.
Juilliard Student Concert, Alice Tully Hall, at 8:30.
Neely Bruce, piano, Town Hall, at 8.
Marilyn Florez, mezzo soprano, Federal Hall National Memorial, Wall & Broad Sts. (264-4451), at 5:30.
Robert de Gaetano, piano, 92nd St. Y, at 8.

Opera

METROPOLITAN OPERA
METROPOLITAN OPERA HOUSE

Tues, 1/18 at 8: **Le Prophète** (See box). Wed, 1/19 at 8: **Lucia de Lammermoor** with Deutekom,

THIS WEEKEND INSTEAD OF QUAFFING COGNAC AT THE CLUB...



COME TO QUÉBEC.

And soak up a little French Canadian 'joie de vivre'.
Here's our weekend French kit to help you out. 'Cafés', 'restaurants', 'galeries des arts', 'la forteresse historique' . . .
And when you see the nearby mountain resorts, try: 'romantique', 'charmante', 'magnifique' . . .
See, it's easy. 'Bon voyage'.
Call your travel agent or airline for special hotel weekend packages.

Canadä
SO MUCH TO GO FOR

look up New York!

Take a look at Riverdale. Minutes from midtown, miles from midtown problems, it's New York's only suburb in the city. At its heart, one of the world's finest apartment communities, The Century. Spacious rooms, breathtaking views, total luxury. Concierge plus 24 hour doorman. A magnificent private swim, tennis and health club make it everything you've ever wanted in apartment living. Right now, 1, 2 and 3 Bedroom apartments are available from $345 to $681 a month. Tower Studios from $332. Central air-conditioning and free gas. If you're looking for a better way to live, look up, New York. See The Century.

The Century
Within the city, without the city's problems
2600 Netherland Avenue, Riverdale, New York 10463
(212) 796-2600
Open 7 days, 10 to 6:30
Renting and Managing by: Hampton Management Co.

WINTER
antiques
SHOW

Jan 22 thru Jan 30

MONDAY - SATURDAY
NOON - 9 P.M.
SUNDAYS - 1-6 P.M.

The twenty-third annual
exhibition and sale of antiques
from the collections of
distinquished dealers

Seventh Regiment Armory
Park Avenue at 67th Street
New York City

LOAN EXHIBIT Masterpieces from the
Diplomatic Reception Rooms. Department of State

Admission $4.00

For the benefit of
East Side House Settlement

the
Restaurant
reporter

THE CRITICAL NEWSLETTER
OF NEW YORK RESTAURANTS

More than a guide to dining out, *The Reporter* is an eminently readable journal of food, wine, and the public table.

•*The Restaurant Reporter* is written for people who like good restaurants and want to avoid bad ones.

•Knowing where to eat in New York, knowing how to sample its pleasures without stumbling into its traps, can be a problem. *The Reporter* solves that problem.

•From the *New Yorker:* "remarkably accurate."

•From *Saturday Review:* "A subscriber gets what he pays for—good advice."

•*The Reporter* is written by Seymour Britchky, author of Random House's best-selling "The Restaurants of New York," termed "required reading" by Clive Barnes.

•*The Reporter* carries no advertising and is published monthly for subscribers only.

For a copy of the current issue and special introductory offer, send $1 to:

The Restaurant Reporter check ( )
Box 3456 cash ( )
New York City 10017 m.o. ( )

Name
Address
City State Zip

Gedda, Walker, Flagello. Conductor: Woitach; director: Wallmann; designer: Colonnello. Thurs, 1/20 at 8: **Salome** with Bumbry, Nagy, Sarabia, Little. Conductor: Leinsdorf; director: Rennert; designers: Heinrich & Reppa. Fri, 1/21 at 8: **Tosca** with Kubiak, Morell Milnes, Capecchi. Conductor: Woitach; director: Schenk; designers: Heinrich & Reppa. Sat, 1/22 at 1:30: **The Magic Flute** with Valente, Shane, Burrows, Gramm. Conductor: Conlon; director: Rennert; designer: Chagall. Sat, 1/22 at 8: **Le Prophète** (See box). Mon, 1/24 at 8: **Tosca** (Same program as 1/21). Tues, 1/25 at 8: **The Magic Flute** (Same program as 1/22).

SEASON PREMIERE

Marilyn Horne is Fides in the Metropolitan Opera's new production of Meyerbeer's *Le Prophéte,* which premieres on Tuesday, January 18 at 8. It will be performed again on Saturday, January 22 at 8. The cast also includes Renata Scotto, James McCracken, and Jerome Hines. The conductor is Henry Lewis; the director is John Dexter; the designer is Peter Wexler (580-9830).

OTHER

Bel Canto Opera, 30 E 31st St. (889-6366), *Mireille,* 1/22 at 7:30, 1/23 at 3.
Light Opera of Manhattan, 334 E 74th St. (861-2288). *The Vagabond King,* 1/19 at 2 & 8:30, 1/20-21 at 8:30, 1/22 & 8:30, 1/23 at 4.
New York Lyric Opera Co., NYU Theater, 35 W 4th St. (874-1993). *Martha,* 1/20-22 at 8, 1/23 at 7.
Stuyvesant Opera, Church of the Covenant, 310 E 42nd St. *Cosi Fan Tutte,* 1/21-22 at 7:30.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).
Brooklyn College, Whitman Hall & Gershwin Theater, Campus Rd & Hillel Pl (859-1180).
CAMI Hall, 165 W 57th (972-0113).
Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).
City Center, 131 W 55th (246-8989).
Lincoln Center: Alice Tully Hall, 1941 Broadway (362-1911). Avery Fisher Hall, Lincoln Center Plaza (874-2424). Library-Museum, 111 Amsterdam Avenue (799-2200). Metropolitan Opera (580-9830). American Ballet Theater (787-3880). New York State Theater (877-4727). Juilliard Theater, Lincoln Center Plaza (799-5000).
Madison Square Garden, Seventh Ave at 33rd (563-8000).
Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).
92nd St YM-YWHA, Kaufmann Concert Hall, Lexington Ave & 92nd (427-6000).
Palladium, 126 E 14th (249-8870).
Queens College, Colden Auditorium, L.I. Expressway & Kissena Blvd. (793-8080).
Town Hall, 123 W 43rd (582-4536).

Dance

NEW YORK CITY BALLET
NEW YORK STATE THEATER

Subject to settlement of strike.

Tues, 1/18 at 8: *Episodes; The Steadfast Tin Soldier; Tzigane; Stars & Stripes.* Wed, 1/19 at 8: *Ma Mere L'Oye; Dances at a Gathering; Fanfare.* Thurs, 1/20 at 8: *Coppelia.* Fri, 1/21 at 8: *An Evening's Waltzes: The Cage: Sonatine-Ravel; Brahms-Schoenberg Quartet.* Sat, 1/22 at 2: *Stravinsky Violin Concerto; The Steadfast Tin Soldier: Concerto Barocco; Tchaikovsky Suite No. 3.* Sat, 1/22 at 8: *An Evening's Waltzes; Square Dance; Sonatine-Ravel; Tzigane; Tchaikovsky Suite No. 2.* Sun, 1/23 at 1: *Jewels.* Sun, 1/23 at 7: *Harlequinade; Brahms-Schoenberg Quartet.* Tues, 1/25 at 8: *Symphony in Three Movements; Tzigane; Union Jack.*

AMERICAN BALLET THEATER
CITY CENTER

Giselle: 1/19-21 at 8; 1/22 at 2 & 8; 1/23 at 2 & 7:30.

THE DANCERS' DANCER

The lovely **Martine van Hamel,** international superstar of the ballet world, will be seen as Myrtha in the American Ballet Theater's *Giselle* on Wednesday, January 19 and Friday, January 21 at 8, and on Sunday, January 23 at 7:30. She makes her debut as Giselle on Saturday, January 29. At City Center (246-8989).

OTHER

Merce Cunningham & Co., Minskoff Theater, Broadway at 45th St. (869-0550), 1/18 at 7, 1/19-22 at 8, 1/23 at 2.
Riverside Theater Dance Festival, Theater of the Riverside Church, 490 Riverside Dr. (864-2929). Joan Lombardi & Vic Stornant, 1/20-22 at 8, 1/23 at 2.

Art

Galleries are open Tues.-Sat. from between 10 and 11 to between 5 and 6. Exceptions are noted. Asterisk denotes shows of special distinction. Art listings edited by Holly Pinto.

SOLOS

57th STREET

***Douglas Abdell**–Surreal industrialist sculpture in bronze, thru 2/5. Crispo, 41 E 57th (758-9190).
Paul Cadmus–A large satirical subway scene in acrylic plus the Seven Deadly Sins, thru 1/22. Midtown, 11 E 57th (PL8-1900).
Emil Carlsen–Works, 1/24-2/19. Hammer, 51 E 57th (644-4400).
Susan Crile/Anne Dunn–Recent works/Works-on-paper, 1/22-2/10. Fischbach, 29 W 57th (PL9-2345).
Horia Damian–Graphite and colored pencil drawings with their 3D sculptural realizations, thru 2/5. René, 6 W 57th (765-1330).
***Jim Dine**–Recent paintings, etchings and drawings including a self-portrait, thru 2/12. Pace, 32 E 57th (HA1-3292).
Sorel Etrog/Larry Rivers–Sculpture/Works with paper, plus new editions by Grooms and lithos by Kokoschka, thru 2/5. Marlborough, 40 W 57th (541-4900).
***John Ferren**–1956 Vase paintings using Byzantine-like patterns, thru 2/3. Sachs, 29 W 57th (421-8686).
Joe Fiore/Lawrence McCabe–New landscapes./Sculpture, thru 1/20. Fischbach, 29 W 57th (PL9-2345).
Rube Goldberg–Inventions and cartoons, thru 2/5. Truman, 38 E 57th (688-3516).
Stephen Greene–Works-on-paper using oils, pencil, charcoal, crayon and pastel, thru 1/29. Pearl, 29 W 57th (838-6310).
Mon Levinson–Paper works immersed in coffee, tea, ink and acrylics, thru 1/29. Esman, 29 W 57th (421-9490).
Jame Lutnick–Sculpture, thru 2/3. Viridian, 24 W 57th (245-2882).
Dorothy McGahee–Paintings, 1/22-2/10. Viridian, 24 W 57th (245-2882).
Oscar Magnan–Sculptural abstractions in tertiary colors, thru 2/3. Alonzo, 30 W 57th (586-2500).

Michael Mazur–20 years of works-on-paper including recent lush jungle scenes of Georgia, thru 2/4. Dintenfass, 50 W 57th (581-2268).

Paul Mogensen–Works, thru 1/22. Esman, 29 W 57th (421-9490).

Vincent Moore/Tony Schneider–Gouaches and watercolors/Sculpture, thru 2/2. Berman, 50 W 57th (757-7630). Mon-Sat 10:30-5:30.

***Richard Muller**(1874-1954)–Graphics by the spokesman of the *Neue Sachlichkeit,* thru 2/2. Sumers, 50 W 57th (581-2268).

Plonia van der Hoeven Nixon–Still-lifes in watercolors and collage, thru 1/29. Summit, 101 W 57th (586-6734).

***Tim Scott**–Large steel sculpture made in Bennington this summer, thru 1/27. deNagy, 29 W 57th (421-3780).

***William Zorach**(1889-1966)–The female figure in wood, stone and bronze, thru 2/12. Zabriskie, 29 W 57th (832-9034).

MADISON AVE & VICINITY

***Abe Ajay**–Relief sculpture dealing with architecture and landscape, thru 2/5. Gimpel, 1040 Mad at 79th (628-1897).

Walter Darby Bannard/Tony Rosenthal–Mixed-media and acrylic abstractions/Large-scale steel sculpture, thru 2/3. Knoedler, 19 E 70th (794-0550).

Elizabeth Bart–Collages, thru 2/5. Ekstrom, 980 Mad Ave (YU8-8857).

David Bruzga/George Schulman–Brightly-colored, hard-edge figurative works done in collaboration, 1/18-2/5. Ingber, 3 E 78th (744-3158).

Juan Calzadilla–Surrealist drawings with caustic humor, thru 1/28. Galeria Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.

***Jean Cott/Wolfgang Roth**–Rock formations in watercolors./Ink drawings collages and metal, wood sculpture by this stage designer, thru 1/22. Touchstone, 118 E 64th (826-6111).

***Lyonel Feininger**(1871-1956)–Watercolors and drawings, thru 1/29. Sabarsky, 987 Mad Ave (628-6281).

Dian R. Friedman–Painted drawings and frescoes, thru 1/22. Bodley, 1063 Mad Ave (249-2155).

Emil Friedman–pen and ink drawings on canvas and linen, thru 1/22. Gallery 84, 1046 Mad Ave (628-4920).

Herb Greene–Architectural renderings, thru 1/29. Duhl, 31 W 54th (582-4163).

Addie Herder–Collage constructions, thru 2/15. Gruenebaum, 25 E 77th (249-5668).

***Sylvia Heyden/Mariette Rousseau-Vermette**–Two weavers, thru 2/3. Borgenicht, 1018 Mad Ave (535-8040).

Gillian Jagger–"Africa," thru 2/4. Lerner-Heller, 956 Mad Ave (861-9010).

***Joseph Luftschein**–Landscapes of existing sites, 1/22-2/11. Phoenix, 939 Mad Ave (RH4-5166).

Rodger Mack–Bronze or nickle-bronze sculpture with some outdoor pieces, thru 1/29. Krasner, 1043 Mad Ave (RE4-6110).

***Harvey Quaytman**–Large works-on-paper in acrylic, dry pigment, thru 2/4. McKee, 140 E 63rd (688-5951).

Steven Sloman–Large black and white abstractions, thru 2/5. Poindexter, 24 E 84th (628-2844).

Vincent Smith–Oils and drawings of Africa, thru 1/28. Larcada, 23 E 67th (249-4561).

***David Smyth**–Two triptychs, a diptych, and a single painting, all large, thru 2/5. Feldman, 33 E 74th (249-4050). Mon-Sat 10-5:30.

Nelson Williams–Acrylic constructions, thru 1/21. Phoenix, 939 Mad Ave (RH4-5166).

SoHo

Cecile Abish–An installation and drawings, thru 2/8. Alessandra, 489 Broome (925-7373).

***Laurie Anderson/Marcel Duchamp**–Songs and stories on records with lyrical wall works./Works-on-paper, thru 2/1. Solomon, 392 W Bdwy (925-1900).

David Askevold–Conceptual works dealing with the ambit, thru 2/2. Gibson, 392 W Bdwy (966-9808).

Temma Bell–Landscape of Iceland, thru 1/26. Bowery, 135 Greene (473-8778). Tues-Sat 1-6.

***Natvar Bhavsar**–Abstractions of dry pigment spread on layers of wet medium, thru 1/22. Hutchinson, 138 Greene (966-3066).

***Larry Blizard/Frank Culotta**–Colored-ink drawings of the banana/Rubberband and plexiglass sculpture, thru 1/26. Razor, 464 W Bdwy (533-3427).

***Tom Boutis**–Direct and quiet studies of the Square, thru 1/27. Landmark, 469 Broome (966-1173).

John Dobereiner–All white 3-D canvases, thru 1/23. Pleiades, 152 Wooster (475-9658).

Robert Ducate–Catastropny surfaces, thru 1/28. Lotus, 81 Spring (226-6664). Tues-Sat 1-6.

Solomon Ethe–Recent paintings, thru 1/29. Neill, 136 Greene (925-8633).

Joel Fisher–Apographic entensions, thru 2/5. Protetch, 157 Spring (925-4009).

Shirley Gorelick–Realist paintings dealing with the figure in greenery, thru 2/2. Soho 20, 99 Spring (226-4167).

***Michael Hayden**–Geometric neon and argon gas-filled tube sculpture, thru 1/31. SculptureNow, 142 Greene (966-3066).

***Brian Henderson/Ursula Von Rydingsvard**–Large stained canvases with hard-edged elements/Stacked and interlocked boxes in raw cedar posts, thru 2/5. Soho Center, 114 Prince (226-1995).

Lenore Jaffee/Dennis Kardon–Stanchions and Standpipes/Paintings, thru 1/29. Hundred Acres, 456 W Bdwy (533-2250).

Margie Katz/Jeff Russell–Stained grid abstractions./Extended wall sculpture, thru 1/20. Westbroadway, 431 W Bdwy (966-2520).

Terence La Noue/John Okulick–Circular works-on-paper./Wood, sticks and rope constructions, thru 2/3. Hoffman, 429 W Bdwy (966-6676).

***Marion Lerner Levine**–Everyday objects in unusual contexts, thru 1/26. Prince St, 106 Prince (226-9153).

Gordon Moore–Pale surface abstractions delineated by tense lines, thru 2/8. Cuningham Ward, 94 Prince (966-0455).

Suzanne Osterweil–Figurative works, 1/22-2/10. Westbroadway, 431 W Bdwy (966-2520).

Giulio Paolini–Works in many media, thru 2/3. Sperone Westwater Fischer, 142 Greene (431-3685).

Robert Sievert–Urban and country landscapes, thru 1/27. Green Mountain, 135 Greene (674-2390).

Helen Soreff–Variations in a drawing-stroke edge creating images, thru 1/26. 55 Mercer (226-8513).

Steve Steinman–Abstract sculpture, thru 1/26. 14 Sculptors, 75 Thompson (966-5790).

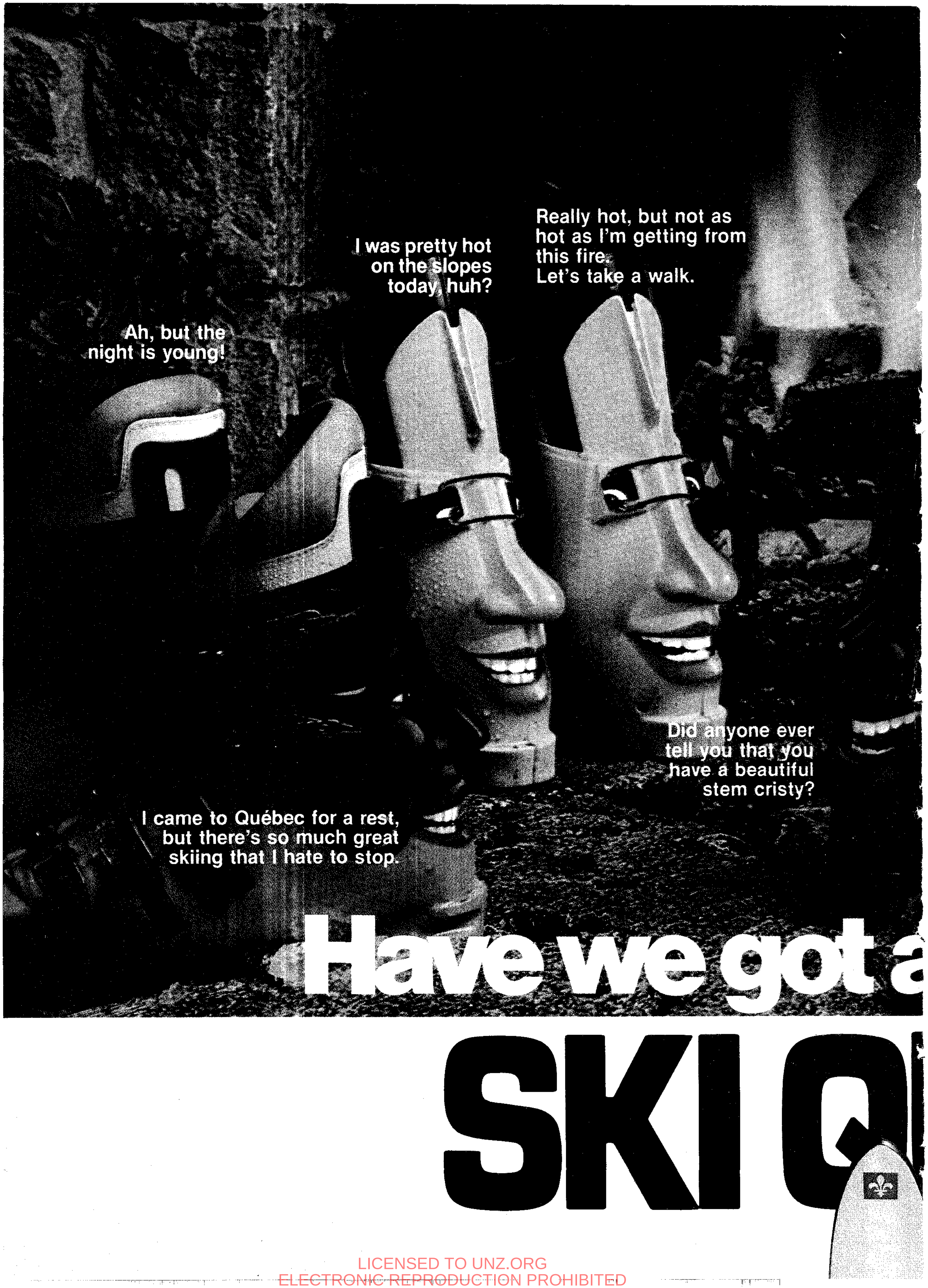
I always drink Cuervo Gold. Now & then.
Try it on the rocks.

Cuervo Especial. Tastes somewhere between the smooth of scotch and the mellow of really good cognac.

When you're feeling a bit bored by your usual—try it on the rocks. If you're more bored than usual—try it in a snifter.

Of course, when you raise your glass, you'll also raise a few eyebrows. But surely you've done that before.

CUERVO ESPECIAL® TEQUILA. 80 PROOF. IMPORTED AND BOTTLED BY ©1976 HEUBLEIN, INC., HARTFORD, CONN.


Ah, but the night is young!
I was pretty hot on the slopes today, huh?
Really hot, but not as hot as I'm getting from this fire. Let's take a walk.
Did anyone ever tell you that you have a beautiful stem cristy?
I came to Québec for a rest, but there's so much great skiing that I hate to stop.
Have we got a
SKI Q

I get no kick from champagne, but I sure get a boot out of skiing Québec.
We like skiing Québec AND champagne!
You don't have such a bad slalom yourself!
I think Cross-Country is s
much more rewarding tha
downhill, don't you
As long as
it's NOT al
"uphill"
winter for you.

ÉBEC

For further information: See your travel agent or write to: QUÉBEC TOURISM B7122, Québec City, Canada G1R 4Y3.
IN U.S.; QUÉBEC TOURISM DEPT. B712
17 West 50th Street, New York 10020

All your golf.
All your tennis.
All winter.

This winter, share our summer. Cerromar's 6-day, 5-night Total Vacation Package gives you all greens fees on our two great golf courses, court fees for tennis (now run with videotape analysis by Sports Illustrated Tennis Centers), an ocean-view room, and our gorgeous beach, pool, bicycle trails, surf and sunsets. All for

$281 6 days, 5 nights, per person, double, Dec. 20-April 1, 1977.

For terrific Rockresorts breakfasts and dinners, add just $18 per person daily. For brochures, reservations, see your travel agent or call any office of (LRI) Loews Representation International. In New York, (212) 586-4459.

CERROMAR BEACH HOTEL
Dorado Beach, Puerto Rico
Operated by Rockresorts, Inc.

CERROMAR'S
TOTAL VACATION

National
Boat Show

A CAST OF HUNDREDS
The biggest, most colorful show on Broadway! 500 boats—Sportfishing machines • Luxury yachts • Sailboats • 200 boats under $5000 • a mile of accessories.

ACT TWO
CIRCLESCAN THEATER • July 4 and the Tall Ships come alive! Surround yourself with a 120 foot panorama celebrating the Great Age of Sail.

ACT THREE
MARINE ART LIVES • A $500,000 display by eighteen of the world's leading marine artists.

LIMITED ENGAGEMENT
Adults $3.75 Children $2.00
• Low priced combination tickets via LIRR & Penn Central available at station only.
Sat: 10 am-10 pm
Sun: Noon-7 pm
Monday-Friday: Noon-10 pm
New York Coliseum • January 15-23

OTHER

Guy De Cointet/George Miller–Conceptual art dealing with splitting the word, thru 2/12. Braathen, 158 Lafayette (925-0113). Wed-Sat 11-5.

***Jackie Ferrara**–A wooden Stacked Pyramid, 1973 and a Trisected Pyramid 1976, thru 2/20. Hammarskjold Plaza Sculpture Garden, 2nd Ave at 47th.

Igael Tumarkin–Three large-scale corten steel and reflective glass sculptures, thru 1/31. Fordham, 113 W 60th (956-3775).

GROUP SHOWS

57th STREET

***Frumkin**–50 W 57th (757-6655). Mon-Fri 10-6, Sat 12-5:30. Works done 10 years ago by members including realist works by Beal, Leslie, Midgette, and Pearlstein, thru 1/28.

Hammer–51 E 57th (644-4400). American paintings by Cassatt, Hassam, Kensett, Moran, others, thru 1/22.

Heidenberg–50 W 57th (586-3808). Kinetic paintings, sculpture, graphics by Agam, Carreaga, Cruz-Diez, Soto, others, thru 1/29.

***Kennedy**–40 W 57th (541-9600). American paintings, *furniture and accessories from the Age of the* Revolution and Early Republic, 1750-1824, thru 2/12.

Midtown–11 E 57th (PI8-1900). Works by members for the last 45 years, 1/25-2/19.

Viridian–24 W 57th (245-2882). Members work, thru 1/31.

WomanArt–41 W 57th (421-2420). Paintings, drawings, sculpture and mixed-media by women, thru 2/5.

MADISON AVE & VICINITY

African Tribal Arts II–37 W 53rd (582-5056). Mon-Sat 10:30-5. Ceremonial staffs representing authority and strength from Baule, Yoruba, thru 1/31.

***Artweave**–924 Mad at 73rd (794-0384). Weavings from various cultures of Pre-Columbian Peru, thru 1/22.

***Reinhold Brown**–26 E 78th (RE4-7999). Posters done by and for architects from 1894-1947, 1/18-3/1.

***China Institute**–125 E 65th (744-8181). Mon-Fri 10-5, Sat 11-5, Sun 2-5. Chinese folk art in American collections from the early 15th to the early 20th *century, thru 1/30.*

***Committee to Save Grand Central**–59 E 43rd (586-4761). Mon-Fri 10-6. Art Deco architecture in the West Bronx, thru 3/1.

Davis & Long–746 Mad Ave (861-2811). American and British painting, thru 1/26.

***Elkon**–1063 Mad Ave (LE5-3940). Paintings and sculpture introduced here during the 60's including Avedisian, Bush, Dzubas, Witkin, others, thru 2/2.

***Gallery of Architecture**–165 W 72nd (787-6350). Early 18th century engravings by Wren, Jones, Child, Hawdsmoor, thru 2/8.

***Gurewitsch**–55 E 74th (RE4-7302). Thurs-Sat 1-5. *Small works by Feininger, Hartley, Wilke, others;* tapestries by Barnet and Velay; and a model theatre, 1919, attributed to Shinn, thru 1/29.

Harlow–1100 Mad Ave (988-4360). Wed-Sat 12-6. French graphic art from 1890 to 1930, plus early 19th century photos by Bisson Freres, Carjat, Nadar, others, thru 1/29.

Jackson–32 E 69th (988-1800). Collages on paper by Bultman, lucite sculpture by Byng, 1975 abstractions by Jenkins, fiberglass, bronze and marble sculpture by Pomodoro, and Pond's sports series, thru 1/29.

Kottler–3 E 65th (RE4-3491). Mon-Fri 12-6. Sat 12-4. Arshed, Banta, Cesarini, others, 1/23-2/5.

***Nicholls**–1014 Mad at 78th (472-0211). Tues-Sat 12-5:30. Cartoons, illustrations, and watercolors by Addams, Arno, Booth, Petty, Saxon, Tobey, others, thru 1/29.

Stone–48 E 86th (YU8-6870). Mini-environments by Abraham, drawings by Hickam and paintings by Songero, thru 1/30.

Willard–29 E 72nd (744-2925). Abstractions by Baynard, *Duff, Korman, Shapiro, others, thru 2/3.*

SoHo

A.I.R.–97 Wooster (966-0799). Christopher, Feinberg, Johnson and Snitzer, thru 2/2.

***Buecker & Harpsichords**–465 W Bdwy (260-3480). Lesser known works from 1963 including string constructions by D'Aquila, collages by Picard, others, thru 2/26.

Drawing Center–137 Greene (982-5266). Mon, Tues 11-6, Wed-Sat 11-9. Paintings on paper by Bishop, Humphrey, Mangold, others, thru 2/26.

Pleiades–152 Wooster (475-9658). Drawings and paintings by Greenwood, Katz, Rame, others, 1/18-2/6.

***Ward-Nasse**–131 Prince (925-6951). Surreal collages by Baker, ironic environmental ceramic sculpture by Cote, fantasies in acrylic, ink and watercolor on canvas by Smith, and multiple canvases that mirror each other by Spelman, thru 1/27.

OTHER

Associated American Artists–663 5th Ave (PL5-4211). Portraits of Yeats, Pound, Brecht by printmakers Chatetz and Coughlin, thru 1/22.

***Center for Inter-American Relations**–680 Park Ave (249-8950). Tues-Sun 12-6. Aztec stone sculpture from the last few 100 years before the Spanish conquest of Mexico, thru 1/30.

Guiness World Records Exhibit Hall, Concourse Level of Empire State Bldg., 350 Fifth Ave. Open daily, 9:30-7.

International Arts–28 E 4th (473-6072). Wed-Sat 1-6. Constructions by the Syrian, Ajay, prints by the Palestinian, Hodody and paintings by the Lebanese, Mahmoud, thru 2/5.

National Art Museum of Sport, Madison Square Garden Center (244-4127).

Pratt Graphics–831 Bdwy (674-0603). Mon-Fri 10-6. Sat 1/5. Forerunners of the American print Renaissance, 1920-1950 including Davies, Kuhn, Kuniyoshi, Roth, others, thru 2/26.

Primitive Artisan–225 5th Ave (532-9180). Wallhangings, bags, shawls, woven in Bolivia, Peru and Ecuador, 1/24-2/10.

Photography

A. Aubrey Bodine–Photos, thru 1/31. Prakapas, 19 E 71st (737-6066).

Canadian–1251 Sixth Ave (586-2400). Mon-Fri 9:30-4:30. The border between the USA and Canada, thru 1/31.

Merce Cunningham–Photos and notes on dance, thru 1/29. Solway, 139 Spring (925-1200).

***Roy Decarava/Kay Bell Reynal**–City life and Harlem/Portraits of famous literary and artistic people, fashion and still-lifes, thru 2/12. Witkin, 41 E 57th (355-1461).

***Baron Adolf de Meyer/Lewis W. Hine**–English High Society in the 20s/Child labor in the US in the early 1900s, thru 1/29. Helios, 18 E 67th (988-5593).

Alan Dennis–Color dye transfer land escapes, thru 1/29. Images, 11 E 57th (838-8640).

***French Cultural Services**–972 5th Ave (737-9700). Mon-Fri 10-5:30. 25 well and lesser-known Frenchmen including Arnault, Barbey, Cartier-Bresson, Hers, others, thru 2/2.

Benno Friedman/Harold Jones–Photos, thru 2/5. Light, 724 5th Ave (582-6552).

***Robert Goldsmith**–Microscopic petrographs or a study of abstract art, thru 1/31. 4th Street, 67 E 4th (673-1021). Sun-Thurs 2-8, Fri-Sat 3-10.

***Hall of Science**–Flushing Meadows, Corona Park (699-9400). Wed-Fri 10-4, Sat 10-5, Sun 1-5. Close-ups of flowers and crystals, thru 2/27.

Peter Hujar–Portraits in Life and Death, thru 2/15. Pfeifer, 825 Mad (737-2055).

***Helen Levitt**–Spanish Harlem in the 40s and color-dye transfer prints, thru 2/5. Carlton, 127 E 69th (249-9880).

Shmuel Lipkin–Impressionistic nudes and light studies, 1/20-2/14. Camera Club of NY, 37 E 60th (838-9710). Mon-Fri 2-6.

Prakapas–19 E 71st (737-6066). Vintage prints by Abbott, Adams, Atget, Brassai, Cameron, Evans, Kertesz, Stieglitz, Weston, Weegee, others, thru 1/22.

Ben Rose–Illusions in Time and Space, thru 2/12. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

***Soho/Stieglist**–34 W 13th (675-9721). Fri-Sun 1-6. Tues 7-9. Nudes by Burton, Death Valley dunes by Campbell, signatures by Reese, others; plus fantastic landscapes, car wrecks by Deak, thru 2/1.

Bert Stern–Hollywood Stars from the mid 50s to the late 60s, thru 1/29. Knowlton, 19 E 71st (794-9700).

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Sun & Hols 11-5. *The New Hall of Minerals and Gems.*

Asia House Gallery, 112 E 64th St. (751-4210). Mon-Sat 10-5, Sun 1-5, Thurs 10-8:30. *Masterworks in Wood: China and Japan;* thru 3/27.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4. *Mujer:* A photographic celebration of the Latin Woman. Also, contemporary sculpture by Hispanic artists.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Anamorphoses: Games of Perception;* thru 2/13.

Cooper-Hewitt Museum–Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Man Transforms/Aspects of Design:* The opening exhibit of the Smithsonian Institution's National Museum of Design.

Guggenheim Museum–Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *James Ensor:* The first comprehensive U.S. showing in 26 years of works by this Belgian artist; 1/28 thru 4/11.

International Center of Photography–Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. Retrospective of the works of Dennis Stock and Mike Disfarmer; Calotype Landscapes by Glenn Richmond. All shows thru 3/13.

Metropolitan Museum of Art–Fifth at 82nd (TR 9-5500). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Two Worlds of Andrew Wyeth: Kuerners and Olsons:* The exhibition presents Wyeth's exploration of the land, buildings, and people of Karl Kuerner's farm in Pennsylvania and Christina Olson's house in Maine; thru 2/6. *Blue and White:* Early Japanese export porcelain of the 17th century; thru 6/30. *The Glory of Russian Costume:* An exhibition of 200 years (1709-1909) of Russian costumes; thru August.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *European Drawings From the Fitzwilliam Museum:* 120 master drawings from the 16th thru the 19th centuries; *Ancient Near-Eastern Treasures;* thru 2/13.

Museum of American Folk Art, 49 W 53rd St. (581-2474). Tues-Sun 10:30-5:30. *A Child's Comfort:* An exhibition devoted to baby and doll quilts; thru 1/23.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat, 11-6; Sunday, 1-6.

Museum of Modern Art–11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thur 11-9. *Harry Callaghan:* A retrospective demonstrating Callaghan's unique contribution to contemporary photography; thru 2/8. *European Master Paintings From the Swiss Collections: Post-Impressionism to World War II. Tina Modotti:* Approximately 40 photographs by the Italian-born actress, photographer, and political activist; thru 4/3. *Prints: Acquisitions 1973-76;* thru 2/20.

New York Historical Society, 170 CPW (873-3400). Tues-Fri, Sun 1-5; Sat 10-5. *200 Years of American Illustration,* thru 2/15.

Queens Museum–New York City Bldg., Flushing Meadow-Corona Park (592-2405). Tues-Sat 10-5, Sun 1-5.

South Street Seaport Museum–16 Fulton St. (766-9020). Daily, 12-6. *Farewell to Old England; New York in Revolution:* A bicentennial display which explores the revolutionary years in New York. *A Closer Look at Tugs:* Artifacts, models, paintings, and photographs of tug boats and New York, past and present; thru March.

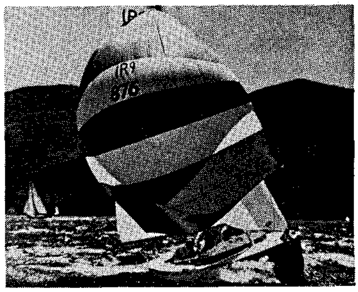
Studio Museum in Harlem–2033 Fifth Ave. (427-5959). Tues, Thurs & Fri 10-6, Wed 10-9, Sat & Sun 1-6.

Whitney Museum–Madison Ave at 75th (794-0600). Daily 11-6, Tue, 11-10, Sun & Hols, 12-6, 1/23 11-10. Closed Mon. *Calder's Universe:* A retrospective exhibition of the works of America's foremost sculptor; thru 2/6. *Two Artists: Dan Hill & Michael Venezia;* thru 2/13. *American Master Drawings & Watercolors:* Works on paper from Colonial times to the present; thru 1/23. **Downtown Branch,** 55 Water St (483-0012). Mon-Fri, 11-3.

New York Ski Service

For up-to-date ski conditions and information on ski areas (both domestic and foreign) call 986-5872 Mon-Fri 2 p.m. till 6 p.m. New York Magazine will be happy to answer any and all of your questions.

Come see why we are known as the
SAILING RESORT TO THE WORLD
on the protected waters of Gorda Sound, in the British Virgin Islands.



Our fleet is at your command. Unlimited sailing. With Cal 2-27s, Rhodes 19s, Lasers and Sunfish at no extra charge.

Sir Francis Drake chose these sheltered waters for his anchorage. Daysail, cruise or race in the dependable trade winds of the Caribbean. Snorkel, scuba, beach combing. Finest food, drink and luxurious hillside villas.
Call us collect for complete details and reservations. 312/944-5855, Dept. M : or travel agents.

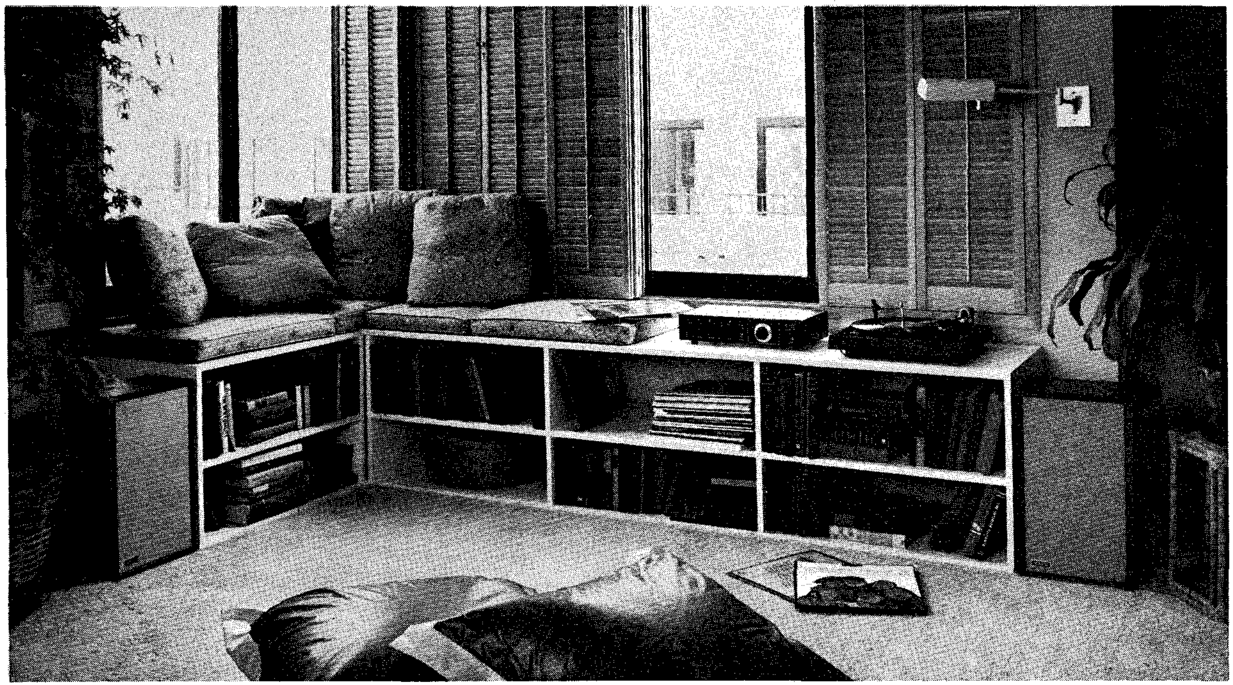
THE BITTER END
YACHT CLUB
Virgin Gorda, British Virgin Islands
U.S. Office: 875 N. Michigan, Chicago 60611

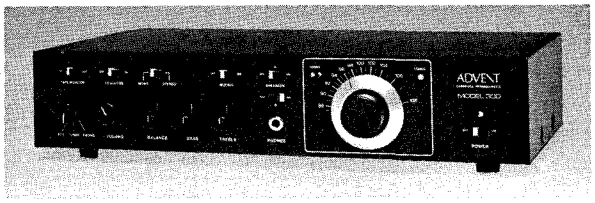
Celebrities & New Yorkers dine & enjoy Paparazzi for the finest Italian Food.
Paparazzi
RESTAURANT
51st St. & 2nd Ave. PL 9-7676
Open 7 Days · Noon till 3 A.M.

AG
Until now, fashionable women traveled to Europe to enjoy the marvelous nail extension process.
Until Annette Gordon Ltd.
Nail Extensions; Nail Sculpture; Medical Pedicures; Complete Make-up; Renewing Facials; Nerve Point Massage
. . . performed by an expert international staff and served with Rum Gardenias in a fabulous atmosphere of love and care.
ANNETTE GORDON LTD.
770 Madison Avenue, N.Y.C. Parlor Floor
10 to 6 Monday-Saturday
Appointments only. Tel: (212) 535-7780

Giordano Northern Italian Cuisine
Lunch • Dinner
Supper • Entertainment
Free Parking • American Express
409 West 39th St. Tel.: 947-9811—7 days

How You Can Get Superb Sound For a Price Within Reach and Reason.

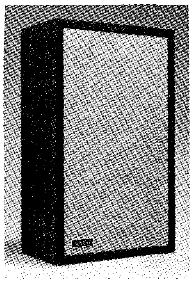




The Advent Model 300 is a new stereo receiver designed to compete in overall sound quality with the most expensive equipment available. Within its power capabilities, it sounds as good as the finest combinations of separate amplifiers, preamps, and tuners – units that can add up to well over a thousand dollars. Yet its suggested price is $259.95.

The Advent/2 is a simple, moderate-cost loudspeaker that comes very, very close (specifically, within a half-octave in frequency range) to the most expensive sound quality you can buy in any speaker. Its overall sound has the same accuracy, spaciousness, and convincingly natural quality as the very best speakers available. Its suggested price is $77 to $79.95, depending on how far it has been shipped.

When you combine the Advent Receiver with two Advent/2's and a good moderately-priced automatic turntable, you can have the kind of sound for well under $500 that otherwise could easily cost from half-again to three times as much.



You will also have a stereo system that is unobtrusive, uncomplicated, and a pleasure to use.

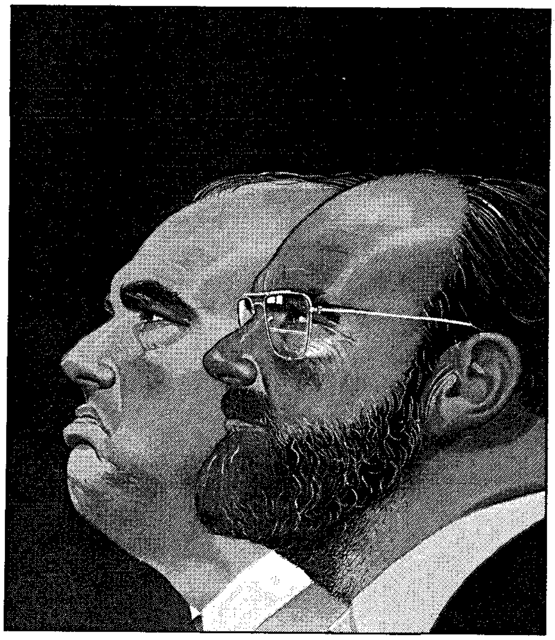
You can see these products at the stores listed below.

Audio Exchange, (all stores); **Audio Experts,** (White Plains);
Designatron Stereo Store, (all stores); **Sam Goody,** (all stores);
Harvey Sound, (all stores); **Liberty Music,** (Manhattan);
Tech Hi Fi, (all stores).

The Advent/2 is constructed of non-resonant particle-board finished in walnut-grain vinyl.

© Advent Corporation, 1977

New York



Ehrlichman's in Prison. But First, This Word...

By Nick Thimmesch

"... 'I'm no more or less guilty than when I went in. That's a problem for other people. I'm not going to assume the burden'..."

On October 28, John Ehrlichman left Santa Fe for prison as quietly as he had arrived. His 23-year-old daughter, Jan, helped him pack his clothes in the small adobe home, with its hilltop view of the twisting dirt roads below. For eighteen months Ehrlichman had lived on Montoya Circle among the Spanish Americans. They liked him, regarding this notorious bearded man as a good neighbor and amigo, but there were no farewells, because he didn't even tell his closest friends he had decided to "go in." They learned about his departure by hearing about it on the radio and television news and reading about it in the afternoon paper.

Back east, the news play was that the first of the really "big" figures in the Nixon administration had gone to prison. Could Bob Haldeman and John Mitchell be far behind? But in Santa Fe, a place long known for minding its own business, there was no great stir.

"This is a passive town," Duane Northup, who runs a wine shop, told me later. He had spoken occasionally with Ehrlichman, who would come in to buy a bottle of California Chablis to take to a friend's house for dinner. "There are a lot of people who come here for reasons of their own, to get away from something, and they are obliged. Some call it tolerance," Northup observed.

Ehrlichman became a familiar and unbothered figure on the old streets of Santa Fe. He kept his distance from people, but he didn't show the jut-jawed aloofness that made him the Nixon administration's ogre during the televised Watergate committee hearings. Sure, during the tourist season, Ehrlichman was occasionally spotted and stared at. But town residents didn't gape, because they had long seen the likes of Greer Garson, the Pulitzers, John Crosby, Truman Capote, and Bill Mauldin on their streets.

Mrs. Walter Mayer, called "Peach," a prominent senior native, was not one bit inclined to cultivate Ehrlichman. She is a feisty liberal who disdained the Watergate gang. But Peach is known for her independent, inquiring mind. Her opposition to the Vietnam war and contempt for Nixon were so strong in 1972 that she became a supporter of maverick Congressman Pete McCloskey.

But McCloskey is also a longtime friend of Ehrlichman's, so when Ehrlichman exiled himself, McCloskey encouraged Mrs. Mayer to meet him. She found Ehrlichman stimulating and came to like him. She and her rancher husband often had him over to dinner at their 230-year-old house. Peach became fond of this villain.

"About a week before John went in," she recalls, "I spent a day with him, and sensed he was at peace. It was a beautiful day, and we drove down to Albuquerque and had lunch in an old Spanish restaurant. John never asked

"...'He'll do well in prison,' says ex-convict Egil Krogh. 'He'll work with the other prisoners and be a help to them'..."

for pity or sympathy. He cut the mustard on his own, and showed courage, humility, and self-respect. I hope he comes back."

Altogether, Ehrlichman had lived 21 months in Santa Fe. He spent much of this time by himself and, for the most part, kept the telephone turned off. He read a good deal, and worked four to five hours daily on his first novel and the beginnings of a second. Occasionally, he went out to eat dinner, or to play tennis, or to hike in the nearby Sangre de Cristo Mountains. He tended his vegetable garden in the small backyard. His beard and ample belly gave him a Falstaffian look, and he liked to lounge on the sun-soaked patio like some reclusive desert rat who had seen it all.

In early October, three weeks before he "went in," I spent two days with Ehrlichman. We talked in his living room, on the patio, in the Shed Café, in the streets, and on a long ride into the mountains. He talked about prison and his cases under appeal, but he gave no clue that he would soon pack up for prison.

We were up in the Sangre de Cristo Mountains one afternoon when he frowned and talked of confinement. "It's a possibility I've confronted and looked at a long time," he said. "I don't dwell on it. My principal reaction is that it's a big waste of time."

Egil "Bud" Krogh disagreed. "He'll do well in prison," Krogh felt. "He will work with the other prisoners and be a help to them."

Krogh did his own time in prison after being convicted of carrying out a White House mission headed by Ehrlichman. Krogh has a notion that prison may be good for many troubled people. Shortly after he got out, Krogh visited Richard Nixon at San Clemente and gingerly suggested that Nixon would not find prison as unpleasant as some of the things he'd already been through.

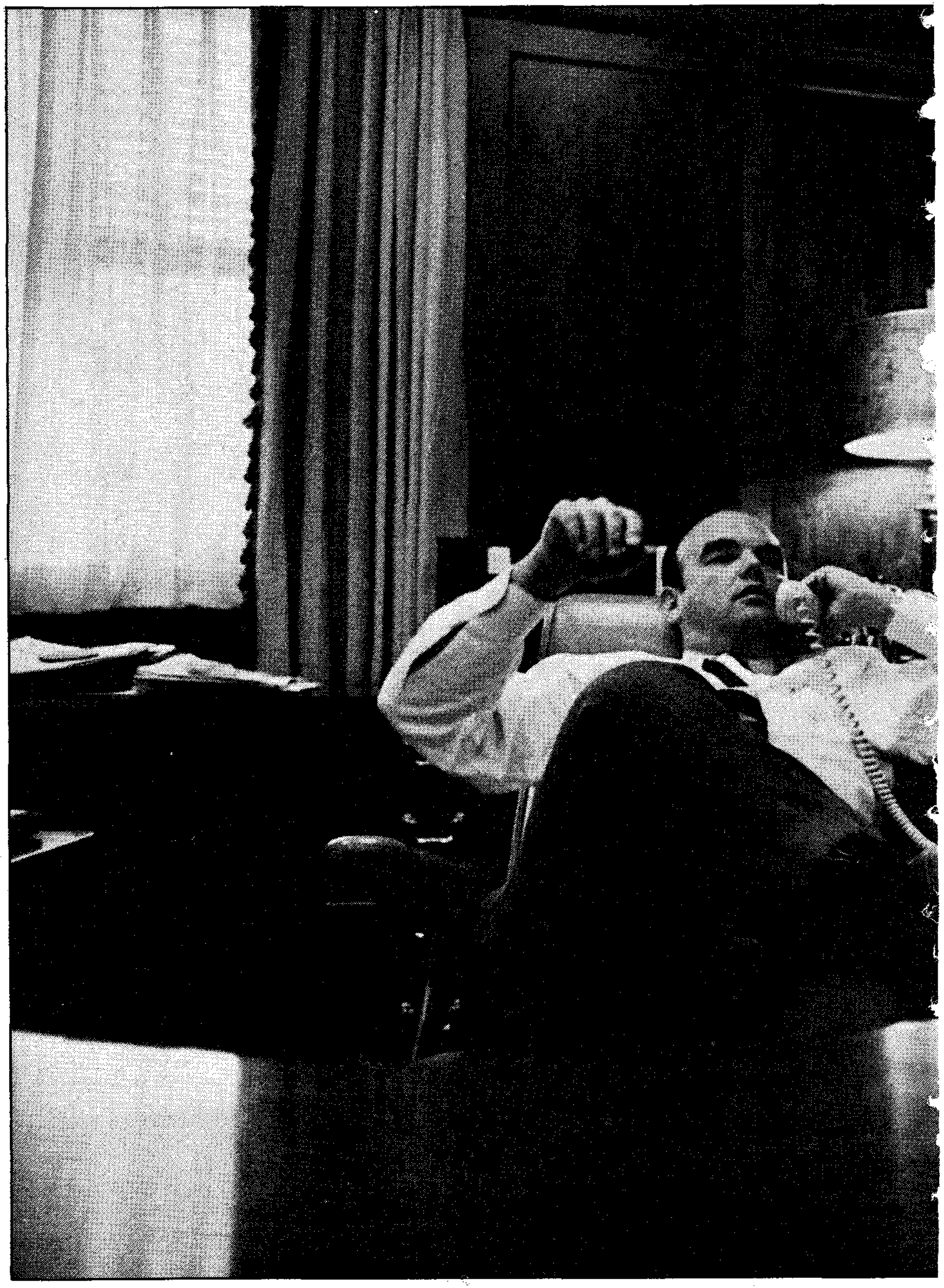
Ehrlichman would make no such suggestion to Nixon; he hasn't talked with him in three years. He claims, contrary to Woodward and Bernstein, that he never asked Julie Eisenhower to get her father to pardon him. Ehrlichman says that he phoned on behalf of Haldeman, not himself. And although he admits it is an iffy proposition, he says now that, had he known in 1968 what he learned later about Nixon, "I suspect I would have stayed home from that campaign. I also know my answer carries a lot of baggage."

Though he says he has found "equanimity"—one of his favorite words—Ehrlichman, after all his reflecting in the clear air afforded by the 7,000-foot elevation of Santa Fe, has come to several conclusions, some new with him:

☐ He has no belief that he will ever receive a presidential pardon, but if a pardon were offered, he would accept one for "personal, pragmatic, and financial" reasons.

☐ He feels that release of the Nixon files (all the tapes and documents) would prove the validity of the "national security" argument he was not allowed to advance in the Ellsberg case.

☐ Henry A. Kissinger was the "moving and efficient force" that caused the White House to take drastic action on Ellsberg, according to Ehrlichman. He says that the Nixon tapes and papers would show Kissinger delivered several tirades about Ellsberg "in front of the president," and that the tapes would document Kissinger's "vigorous insistence" at staff meetings that something be done about Ellsberg.



Relaxing, old style: *As a White House aide to Richard Nixon, Ehrlichman spent most of hi*

☐ Congressional investigations of the Central Intelligence Agency "barely scratched the surface," he says; there is great need for more probing and specific reforms, but Congress "decided it had grabbed a porcupine" and backed off; the CIA "had a heavy hand in the Ellsberg case" and used downright falsehood to "cover up their involvement."

☐ By living in Santa Fe, "where I was totally unplugged," he has learned to be more intuitive and imaginative, and he now looks forward to his life after prison. He isn't worried about making a living or filling his time. He feels his writing will replace the practice of the law, from which he has been disbarred.

After his second Watergate conviction—the cover-up trial—Ehrlichman began thinking about "alternative service," a new departure in the crime-and-punishment process. The idea, as promulgated by activist lawyer Ira Lowe, is to sentence offenders who are no threat to society to useful community work—thus an option to incarceration or leniency.

Ehrlichman had written a Thanksgiving Day article in 1975 for the Boston *Globe* in which he argued for the Indians' "freedom to be unique" and wrote like a muckraker about the federal government's treatment of Indians, particularly scoring the Bureau of Indian Affairs. Ehrlichman made contact with Pueblo tribes headquartered in Santa Fe, offering to provide them nonlegal expertise. He figured that his experience in water rights and land use would be helpful. The Pueblos were receptive, so Ehrlichman flew to New Mexico in January, 1975, to meet with Herman Agoya, executive director of the eight northern New Mexico Pueblo tribes.

Agoya wrote Judges John Sirica and Gerhard Gesell that his board of governors wanted Ehrlichman to help the Pueblo tribes, in the event he was sentenced to alternative service. But during the hearing on the sentencing, there was an uproar over the notion that Ehrlichman—the tough, stonewalling Nixon lieutenant, he of the jutting jaw and aloof manner—would give of himself to the Indians. Back in Santa Fe, where the state legislature was in session, the Ehrlichman proposition became a political problem for the Pueblos. "Herman phoned," Ehrlichman explained, "and said, 'My governors can't take the heat,' so I said, 'Let's call it off.' " The judges didn't go for the idea either, so the question was moot.

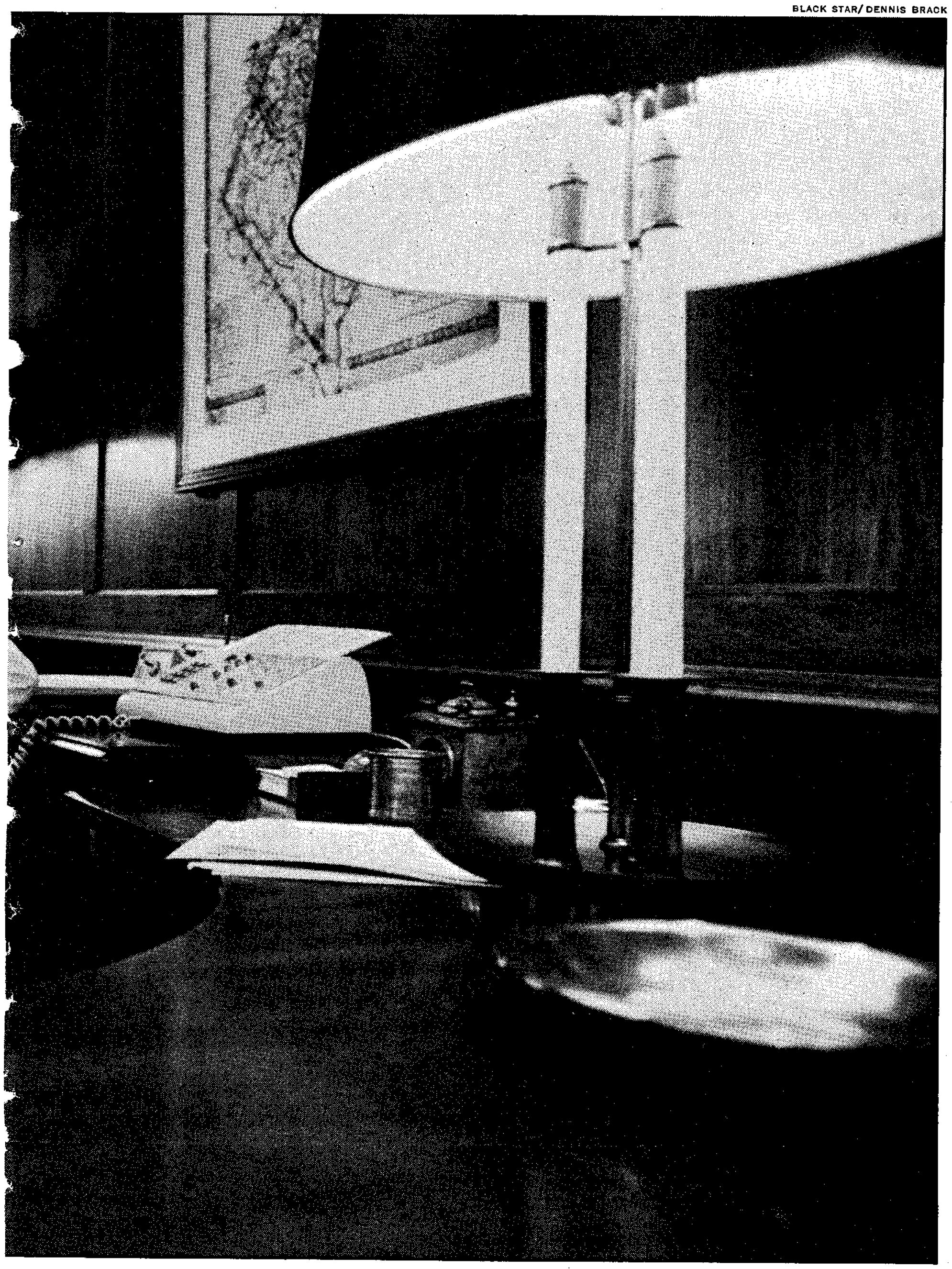
When he went to Santa Fe, Ehrlichman knew one family there ("coreligionists, and we had mutual friends"). He was their houseguest until he rented the four-room adobe home. The beard had scarcely begun when local newsmen first came around. A garbled message flashed to the eastern seaboard that Ehrlichman had gone flaky in Santa Fe and was living among the Indians.

Newsmen were followed by photographers followed by TV crews. Ehrlichman was willing to pose in the snow-covered streets for the photographers, but he granted no interviews. He did consent, for public-image-enhancement purposes, to do some footage with Jack Anderson on a nearby Navaho reservation.

The quick fascination with Ehrlichman ended just as quickly. Camera crews are expensive and Santa Fe is not an easy town to get to. No scheduled airline stops in Santa Fe because voters turned down a bond issue to lengthen the runway at the modest municipal airport. Thus, Santa Fe is the only state capital in the Republic without such service. Nor has a Santa Fe passenger train ever stopped here, because that legendary railroad constructed only one spur line of track for freight trains to struggle up the outlying foothills near the city. Amtrak passengers get off at a whistle-stop called Lamy, eighteen miles away, and are driven to town.

Everybody wondered, after Ehrlichman's move to Santa Fe, why he put distance between himself and his wife and children. "I have religiously refused to comment on my family situation," he told me. "I have never

BLACK STAR/DENNIS BRACK



time in the office, on the phone. Just like most bureaucrats, he enjoyed the pressure.

"... Ehrlichman seems obsessed with the CIA. 'Their subterfuge and downright falsehood in covering up really got to me'..."

yet seen a public comment about a human relationship that improved the relationship."

His wife, Jeanne, told me that she "accepted and approved" John's decision to live in Santa Fe. "I understood why he wanted to work things out for himself," she said. "The rest is nobody's damned business."

John and Jeanne Ehrlichman say there is no legal separation. Their friends believe the Ehrlichmans decided they should live apart for a while because the strain of the Watergate period had gotten to both of them. McCloskey says: "John wants his marriage to succeed. Jeanne is a strong, stoical person, and John is a strong family man. But when he gets out of prison, he'll need warmth more than strength."

Ehrlichman married Jeanne Fisher in 1949. They were in that postwar generation which went to college, began careers, and had children, almost by rote. Jeanne converted to Christian Science. She taught school to help John through law school. Then she went about rearing a family, which eventually numbered five children.

The Ehrlichmans lived a comfortable life in suburban Hunts Point, near Seattle, and got involved in the run of humdrum civic activities. Ehrlichman's earnings were halved to $40,000 a year when he went to work in the Nixon White House. But the family suffered no deprivation in suburban Washington, D.C., and enjoyed the vastly more exciting life.

The Ehrlichmans drew heavily on their Christian Science faith during the Watergate investigation and trials. Even before John was convicted, his wife and children returned to Hunts Point to put their lives together. Ehrlichman too went back for a while, but it was no good.

"Christian Science teaches us not to dwell on it," Jeanne Ehrlichman explains. "Jesus teaches us to work for the moment. John had to go away from the past and learn about himself."

Jeanne took a $10,000-a-year job as educational coordinator for the Seattle Symphony Orchestra, developing music-appreciation programs for the public schools. "It's such a challenging job that I spend twelve hours a day at it and have no time to be lonely," she says. "My children are doing fine. They're super.

"We are waiting this thing out," Jeanne says. "I could sell the house to improve our finances, but I won't. Everybody has problems, but it's how you cope with them. The worst is behind us."

A visit by Tom Ehrlichman, 20, to his father the spring of 1975 led to the development of one of Ehrlichman's closest friendships in Santa Fe. Tom had a favorite French instructor at Stanford whose parents, Walter and Vivianne Kerr, lived in Santa Fe. Tom phoned them. The Kerrs invited him to their home and suggested that he bring his father along.

The Kerrs took an immediate liking to Ehrlichman. Soon they were dining together regularly, talking about history, politics, and John's situation. "I don't judge people or their actions," Walter Kerr told me later. "I take people as I find them.

"I like John. He is engaging and articulate. He got caught in a difficult situation, hard for someone on the outside to understand—the pressures and obligations of working for a president. You can tell a publisher you don't want to do something. It's not so easy with a president."

Enjoyable as the Kerrs were, the social evenings were occasional, because Ehrlichman got deeply involved in his book. He says he had long considered writing a mystery story because "I read them and thought, gosh, I could write one as good as that." He first planned a murder mystery based on episodes he experienced in Washington. He wrote a synopsis, but friends who read it made faces.

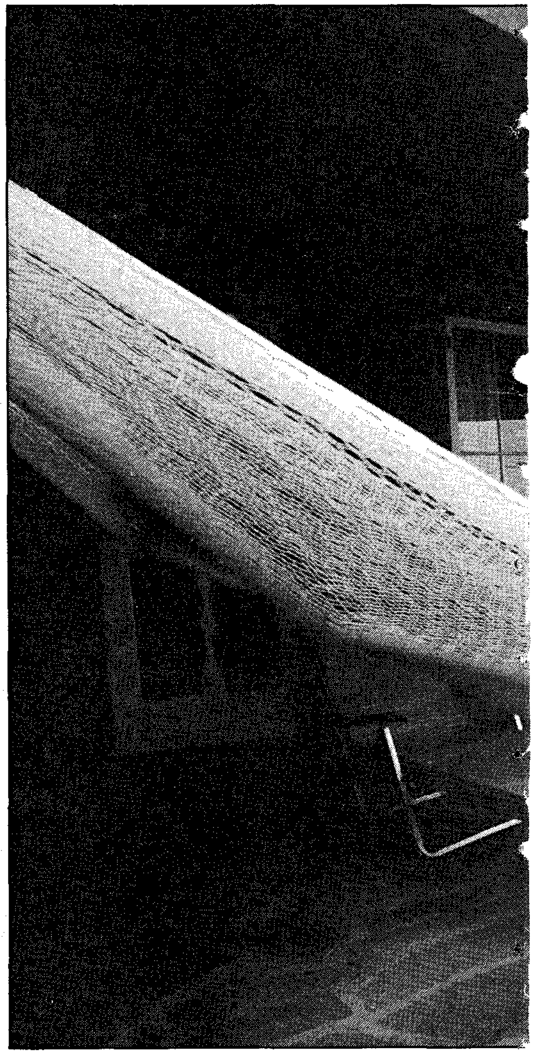
Then, during the second Watergate trial, he had lunch with columnist Bill Safire, who sent the synopsis to his literary agent. It was immediately sold to Simon and Schuster. The plot changed from murder mystery to a tale involving the president and the CIA. Ehrlichman admits that the project began as "exploitation" of his name, but he claims that halfway through the writing, "they started talking about it being a decent book."

Ehrlichman's editor is Michael Korda, a vice-president of Simon and Schuster and an accomplished author in his own right. Korda was no fan of the Nixon administration, and he took on Ehrlichman as a physician takes on a patient.

"John Ehrlichman never gave me a problem at all with the book," Korda told me. "He is very efficient and better organized than most writers. He is terribly disciplined and has a quick intelligence. He set out to learn how to be a writer.

"John is an exception among writers I work with, in that I became close to him. I'm very fond of John. He is a man who came to a point where he changed his life."

About 50,000 copies of *The Company* have been sold, and Paramount has bought the movie rights. Simon and Schuster quickly signed Ehrlichman to write a second novel. This time, the setting will not be in presidential palaces, and the characters will bear no relationship to real people. He tries to conceal his pleasure over the good reception his first work got.



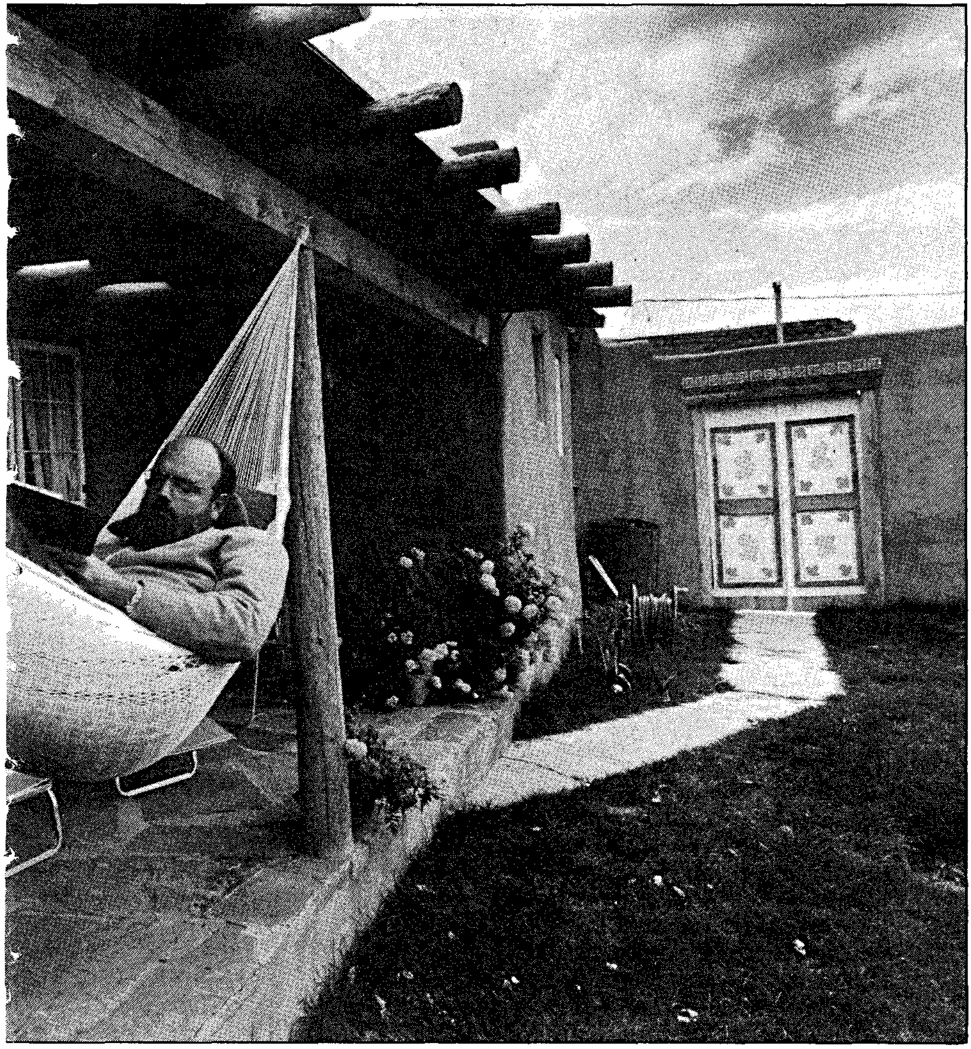
Relaxing, Santa Fe style: *Here, the ex-bureaucrat*

A scorecard is not required to identify the characters in *The Company* (an argot term for the CIA). President Richard Monckton is profane, ornery, overly suspicious, susceptible to fatigue, and can't take much alcohol. National-security adviser Dr. Carl Tessler is a former Harvard professor turned egomaniac. Oh well, throw away the names of Ehrlichman's characters. This book is peopled by Richard Helms, Bob Haldeman, E. Howard Hunt, John Ehrlichman, and others, including Spiro Agnew. The CIA does not come off well in this yarn.

Ehrlichman seems obsessed with the CIA. His book reflects that. "I read everything I can get my hands on about the CIA," he told me. "The CIA had a heavy hand in the Ellsberg case. Their subterfuge and, in some cases, their downright falsehood in covering up their involvement really got to me."

According to sworn testimony, Ehrlichman had a number of contacts with the CIA, particularly with Robert E. Cushman, the deputy director. Ehrlichman became exasperated in trying to describe his travail, and sputtered about CIA officials "with connections to the Fielding [break-in] case." He lamented that "Watergate prosecutor Jaworski stayed as far away from this as he could get. It would have inhibited the possibility of a conviction."

STEVE WORTHUP



grew a beard, wrote a novel, hiked, and spent hours lounging alone on his sunny patio.

What probably perplexes Ehrlichman is that reportedly he and Cushman originally agreed to forget a phone conversation they held in early July, 1971, on the Ellsberg case, and that Cushman later testified that it took place, thus contradicting Ehrlichman at a crucial time. At first Cushman couldn't produce a written record of that call, but later he "found" it, explaining that his secretary had filed it. During that July 7 call, according to Cushman, Ehrlichman requested that the CIA provide assistance to Hunt, who was working on the Ellsberg situation for the White House. One former highly placed CIA official describes Cushman's reversal as a "save-your-ass move, common at the CIA."

At this very moment, as Ehrlichman works in the federal prison camp at Safford, Arizona, he is convinced that his actions in the Ellsberg case were motivated by concern for national security; that he was following presidential orders and the insistence of Kissinger; and that the CIA knew what was going on.

"I was in a minority in the White House who felt the prosecution of Ellsberg and Russo was a mistake," Ehrlichman told me in his Santa Fe home. "I had the president persuaded that way at one point, but Mitchell turned him around. I felt prosecuting Ellsberg was out of proportion to the offense and bad politics, too. We were coming into an election, and it was giving a platform to [Ellsberg's] points of view which was inimical to the president.

"We had to respond to Ellsberg, and my idea was more devious. I wanted us to have Ziegler announce that we discovered Ellsberg did not steal the Pentagon Papers. That would have shifted the burden onto Ellsberg."

In the early summer of 1971, according to Ehrlichman, Kissinger was vehement over Ellsberg, pointing out that he also had the Vietnam option papers and the U.S. nuclear deterrent targeting plans. Nixon had assigned Ehrlichman the job of investigating the Ellsberg situation and leaks, so there were meetings in Ehrlichman's office.

"Kissinger attended a number of these, and there are in existence, in the Nixon papers, records of Henry's rather vigorous insistence that something be done about Ellsberg. Other times, Henry was upset about Ellsberg in front of the president, and that's on tape. Henry was aware there was a unit organized to deal with the Ellsberg problem.

"Once Henry and I had a spirited argument over whether his aide David Young should be a part of it. Henry had no objection to the activities of our unit; he just didn't want David in it. It was finally argued aboard a helicopter en route to San Clemente, and the president said, 'Oh, Henry, it isn't that important. Let's go ahead and do this.' That's where it was decided on David Young."

The FBI had made an effort to locate Ellsberg (he was missing) by proposing that his father-in-law, Louis Marx, the wealthy toymaker, be interviewed. A request memo was written to J. Edgar Hoover by Charles "Chick" Brennan, assistant director, and a copy was sent to the New York FBI office with a "hold" put on it. The memo was written out of consideration for Hoover's friendship with Marx.

Hoover returned the request with a "no" on it, but because of an oversight Marx was interviewed by an agent in New York. When Hoover learned this, he was furious. First he ordered Brennan transferred to Cincinnati, and then, after pleadings, he demoted him, leaving him in charge of the Ellsberg investigation. Krogh and Young read the latter action as a downgrading of the FBI's interest in Ellsberg.

Meanwhile, according to Ehrlichman, "Henry had all sorts of stories about the nonconformist life Ellsberg led and the problems Rand [the think tank] had with him and, basically,

"...'The trials brought forth an aspect of vanity and personal pride. An attack on my own image was hard to let go'..."

what an unreliable guy he was. This was the foundation for the unit to go to California to find out what sort of bird he was and what sort of facts could be developed as to what he would do in the future—what his motives were. It had to be done by somebody. Kissinger was the moving and efficient force that caused the push on Ellsberg. I don't know, however, that Henry was aware that the unit was sent out in lieu of the FBI. But he assumed it was being taken care of by somebody, by some government entity."

What happened next, back there in 1971, is the reason Ehrlichman is in prison now. Krogh and Young, who at this point were working with Howard Hunt and Gordon Liddy, sent Ehrlichman a memo dated August 11, recommending "that a covert operation be undertaken to examine" the medical files held by Ellsberg's psychiatrist, Dr. Lewis J. Fielding, in Beverly Hills. In the space for "Approve," Ehrlichman entered "E" and below it penned, "If done under your assurance that it is not traceable."

Ehrlichman insists that he didn't know the "covert" operation was to be a burglary. He claims that there are at least fifteen ways insurance adjusters manage to get a look at privileged records without violating somebody's civil rights or committing burglary. Krogh told me: "John never specified break-in. He never used those words."

When prosecutors learned about the Fielding break-in, Ehrlichman had David Young get the files out for him. Ehrlichman did not know that Young also made copies of the damaging memos for himself and then turned them over to the prosecutor in return for immunity. Consequently, Ehrlichman's sworn statements were somewhat at odds with the information the prosecutor already had, and he was indicted for perjury, lying to the FBI, and conspiring to violate the civil rights of Dr. Fielding.

"Young flat out lied," Ehrlichman says now. "He stole those documents and lied under oath about the memos and conversations with me. I [wouldn't have minded] him talking, if he had only told the truth."

Ehrlichman has little respect for Young, who was out of sight during much of the Watergate uproar. After his court appearance, Young left quickly for England, where he lives today, scot-free. William H. Merrill, who prosecuted the plumbers, says, "Young was protecting Kissinger."

But Ehrlichman voices no hard feelings about Kissinger. He observes that "the pressure Henry put on the president about Ellsberg" caused the White House response, and he adds that "Kissinger was not aware of the break-in, nor was I, until afterwards. But even then, it could be justified on a national-security basis."

In striving to get the "national security" argument into his trial, Ehrlichman asked that White House papers and tapes be subpoenaed.

The White House complied, but the materials did not satisfy Ehrlichman. Presidential counsel J. Fred Buzhardt then signed an affidavit stating that he had familiarized himself with the case, had examined the subpoenaed notes, and had concluded that the materials already sent were sufficient as to the question of Ehrlichman's innocence or guilt.

Ehrlichman says he made many mistakes in the Watergate situation, but he admits no guilt. Still, if any member of the Nixon White House had as much overview of what generically came to be called "Watergate" as Nixon did, it was Ehrlichman. The plumbers were the same operatives who later performed the Watergate break-in.

"I was out of the Watergate break-in situation for months and months," Ehrlichman said. "Nixon told me Dean was handling it, and for me to stay out. I got into it when McCord's letter to Sirica broke. I was charged, though, with conspiring with a bunch of people from June 17, 1972, on.

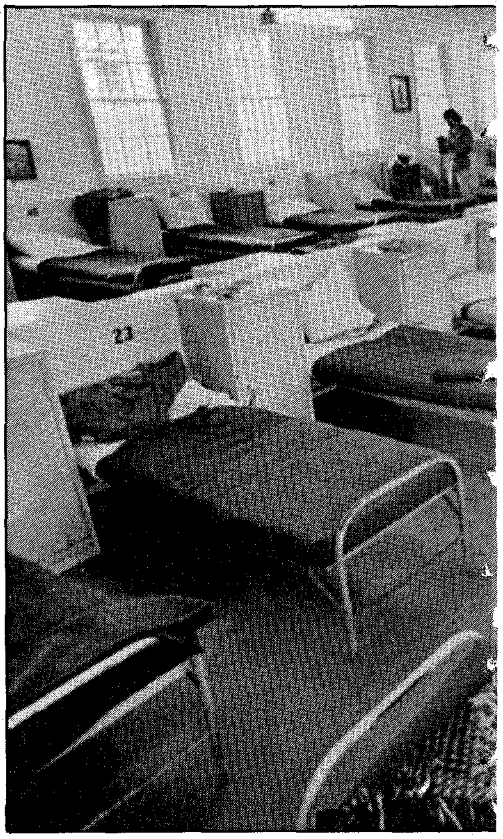
"The specific acts by me were supposed to be conversations with Dean where he said I told him to get Hunt out of the country, and later to 'deep-six' the contents of Hunt's safe. A conversation with [Herbert] Kalmbach was the basis of another charge. Those conversations never took place. Colson testified that it was Dean who volunteered to him that he had told Hunt to get out of the country, so that corroborated my testimony.

"It came down to a credibility question between individuals. Remember the temper of the times. When I walked in and out of that courthouse I was booed and people spat at me. Washington had a pressure-cooker climate."

A year before, Ehrlichman had defended Nixon in his Senate testimony. But in 1974, "my faith in Nixon greatly diminished. I had to sit there, day after day, and listen to the tapes for my attorneys. I heard conversations that I wasn't a party to, between Nixon and other people, and some developed facts that were diametrically opposite to representations that he had made to me. That shook my confidence. . . .

"I began to see the difficulty I was in. I never practiced criminal law. I didn't know what conspiracy was or obstruction of justice. It was out of my field."

The Watergate prosecutors have a different story. Kalmbach, Nixon's personal attorney, who arranged the "hush money," testified that on July 26, 1972, Ehrlichman told him how important it was for him to raise money secretly for Hunt and the other Watergate burglars, or "they'd have our heads in their laps." Dean testified that, within two days of the break-in, Ehrlichman was told of the meetings during which the break-in was planned and was also told that Liddy and Hunt were involved. Moreover, the Nixon tapes showed Ehrlichman acknowledging to the president that money had been paid to the Watergate break-in defendants to "keep them on the reservation." Finally, Kalmbach testified that on April 6, 1973, he met with Ehrlichman in an automobile in the hills near San Cle-



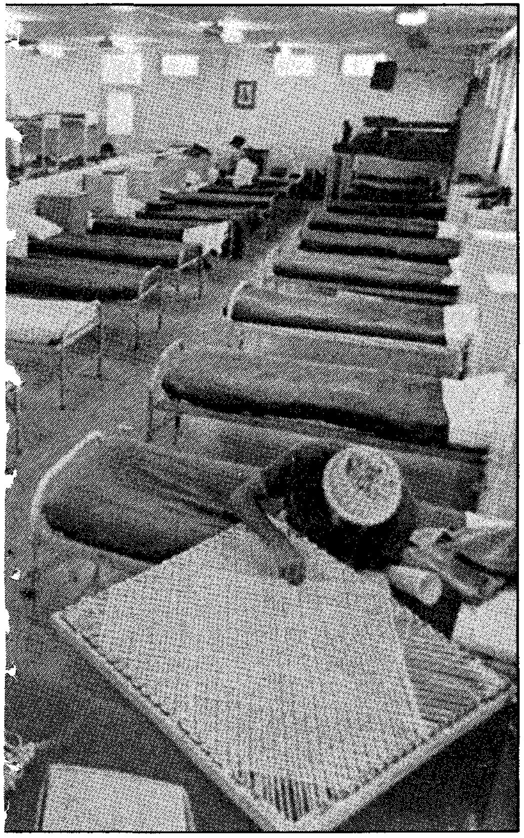
New place to relax: *The 60-man dormitory in* mente; that Ehrlichman told him the cover-up-money action should be blamed on Dean; and that he said to Ehrlichman, "And you, too, John."

During the emotional period of the Senate Watergate hearings and the subsequent federal trials, Ehrlichman appeared obstinate, arrogant, and self-righteous. In Santa Fe, just before he entered prison, he told me:

"I was impacted more by those trials than anything that has ever happened to me. That experience brought forth in me an aspect of vanity and of personal pride. It was very much an attack on my veracity, and a lot of my own image of myself at that time. It was a hard thing to let go, but one I am fairly well loose of, at the moment."

During the last hours of the second trial (the cover-up) he broke into tears on the witness stand. It was the realization that Nixon had deceived him that made him break down.

UPI



the Arizona prison where Ehrlichman now stays.

Ehrlichman was found guilty on a raft of charges. For his part in the cover-up, he was sentenced to serve 30 months to eight years. The "plumbers' case" conviction got him twenty months to five years.

Before the trial, Ehrlichman said, he "was optimistic there would be a proper result. I knew it was a problem, but I had confidence in the system and thought I could get a fair trial." Once the trials were under way, Ehrlichman told me, "the idea that a jury wouldn't believe me was a very tough thing for me to contemplate. As hokey as the trial was, still the idea that *any* jury wouldn't believe me . . . But there was an irrationality existing at that time. It was literally a runaway jury."

He won't discuss John Dean, who certainly did Ehrlichman no favors on Watergate, but, like many a convict, he has observations on his prosecutor, Leon Jaworski. "I am positive Jaworski did not find the truth," he says, "and I am reasonably sure he was rather indifferent to it."

One October afternoon Ehrlichman and I were driven up into the Sangre de Cristo Mountains, and I asked him the hypothetical question of how he would react to an offer of a pardon by President Ford.

"I would accept such a pardon for purely practical reasons," he said. "There has to be an end to this. I'm looking at it from a very personal, pragmatic, and financial viewpoint."

I asked him when he came to this conclusion.

"About twenty minutes after the verdict in the second case," he said, laughing. "When I realized how heavily the cards were stacked against me."

I asked him whether it was all worth it—the pursuit of Ellsberg, the driving curiosity about Lawrence O'Brien, Democratic national chairman in 1972, which led to the Watergate break-in.

"I won't answer that," he said firmly. "That's the essence of these lawsuits which are still pending. Come back in ten years and let's kick it around."

Some say the 21 months in New Mexico created a "new John Ehrlichman." It's more likely that John Ehrlichman discovered qualities in himself, learning he didn't have to be the way he was.

"Since all this has come to a climax, I have had to come to grips with the disparity of what I understand about myself and how the public perceives me. There's nothing I can or should do about it."

When I saw Ehrlichman one afternoon in October, he wanted to talk while he fiddled around in his vegetable garden.

He was wearing a sweater, desert boots, and a pair of Levi's that had a hole in the seat. He had talked the day before about beads and long hair, and how he and his son Peter had a beard-growing contest, and Peter won. "I'm not sure my value system is the same," he said. "Some things that I held precious aren't so valuable. I had spent an inordinate amount of time concerned about something as superficial as my kids' haircuts. That might be old stuff to you, but to discover it myself is significant to me."

He was most enthusiastic about another discovery in Santa Fe—privacy. He relishes it. "I've learned something every writer must know, and that is you need four or five uninterrupted hours to focus on one subject. You can do magic things with it.

"All my life has been fractionated. I had 100 open files when I practiced law. Every day was 50 phone calls, night meetings, hearings, all that kind of stuff. Got in the government, and it got worse. Committee meetings pulled and hauled . . . your tail on somebody else's kite all the time.

"Here I am now. I can sit down at 8:30 in the morning, and I know I can go clear to 1:30. The phone's unplugged. I can focus on one thing, and I move a mountain. I have a whole new way of looking at things. I go out sketching and really look at stuff. Some afternoons I finish work at one o'clock, and I'll go up to Abiquiu and do the church. I'll just sit. I don't have another living thing that I have to do. If I don't get back by dinnertime, I don't get back by dinnertime.

"I decided when I came here that I was going to be open for as many experiences as possible. I met Allen Ginsberg [the poet]. Holy hell, if I [had] had Allen Ginsberg in for lunch when I was in the White House . . ."

Ehrlichman sat down on a porch chair and looked out over Santa Fe. Sky clear, air good, sun warm. Unpretentious four-room adobe house. Quiet and privacy. Good for writing and thinking. Sooner or later he must be asked about feelings of guilt.

"I can see a lot of mistakes that I made," he said. "I certainly will never deny that I made mistakes. I have a very strong religious conviction that I've had for years, and nothing has changed about that. A Christian Science treatment is prayer. It's not a lot of dialogue.

"Everybody has to come to grips with his own actions. Whether he feels he has to say or do something about it is another matter."

He owes an estimated $400,000 in legal bills. He and his wife have an uncertain future together. The judges haven't been very sympathetic. He's no Patty Hearst. And he knew, that afternoon, that avoiding prison was a long shot for him. So weren't his problems about as bad as problems can be?

"My problem seemed bigger to other people because of the publicity. It's a matter of perception. I've come to be more sympathetic to other people's problems than before."

If he remains convinced of his innocence, I asked, how could he cope with

"...'Richard Nixon? A man with 1,000 facets. There was a side of him on those tapes that I had never heard personally'..."

that in confinement? "It has to do with your sense of injustice," Ehrlichman said. "It's a very stark personal realization. I've dealt with it as a lawyer in an impersonal way. Somebody wins and somebody loses in a civil case. I've seen cases come out contrary to the facts and the law. You see judges and juries swept away by considerations you feel are unfair. So this is not impossible to contemplate."

People are forever asking Ehrlichman about the lessons of Watergate, and still other people come up and tell him they think he is innocent or that they are praying for him. "The only hostility I ever felt," he says, "was during the trial in Washington. The *Post* and other media in Washington cranked that thing up, like it was not done anywhere else. It was a climate of hatred.

"Now, even in Washington, there's no hostility. People come up at airports and hotels and express sympathy. I get reasoned letters discussing the disparities in testimony, that kind of thing.

"There's nothing being written in the law journals about it now, but sooner or later, this national-security thing will have to be ironed out. There are the FBI break-ins, and the Helms [CIA] break-ins in Virginia dealing with the same question. National security, in my view, makes for mitigation."

He is somewhat amused with the exploitative aspect of Watergate. "There is a curious kind of headwaiter syndrome," he said, smiling. "If you are notorious, you tend to be given a measure of preference by people dealing with the public. It's ironic. I'm sure that Clifford Irving or Sam Giancana, when they traveled, got good seats in restaurants, and were treated in an obsequious way by airline stewardesses, not because they were good or bad, but because they were notorious.

I asked him whether there could be another Watergate, and he doesn't buy that question. "What do you mean by that? It's an omnibus question," Ehrlichman says, his voice going crisp, as it had before Sam Ervin. "Given the precise juxtapositions, Congress of another party, the antipathy of the media toward the incumbent, the rather casual attitude of the White House toward the event, and assuming people in the White House could forget, yes, it could happen again."

"The nation would have been better off if it hadn't been hurt by Watergate," Ehrlichman said, as we drove by some cows which I didn't think belonged on a mountainside. ("Maybe they have a permit," Ehrlichman said.)

"But how much did the nation know about Richard Nixon when it reelected him in 1972? We tend to act like good Germans in this country in the sense you can't find a German who ever supported Adolph Hitler. I'm not making a comparison, but you can't find anybody today who voted for Nixon.

"How do I remember Richard Nixon? I will remember him as a man with 1,000 facets. He was complex, a lot of different things to me, an infinite number of things to other people. There was a side of him on those tapes that I had never heard personally."

So now he is in the federal prison camp, seven miles from Safford, Arizona (population 6,000). The information that it is a wall-less, minimum-security facility made the first news reports suggest a "country club" prison.

"It's no country club," says Superintendent John T. Hadden, 34. "Taking away a man's freedom is punishment."

A recent inmate said the same thing. "No prison is a country club, and Safford isn't great, though it's not as bad as a state prison. It's not badly run. But the process is dehumanizing for anyone who grew up in a civilized country."

Two thirds of the prisoners are Mexican nationals, usually called "wetbacks"—laborers convicted of illegal entry. The other prisoners are Chicanos, blacks, and whites (15 percent), doing short terms. Some are men who served many years in tough, big prisons and are finishing out their last months at Safford.

There is a scattering of white-collar criminals. One recent departee was Jesse D. Kornegay, a Democrat and former state treasurer of New Mexico. A former governor of Oklahoma, David Hall (Democrat), entered recently.

"It's overcrowded," the former inmate told me, "60 men in each open barracks. Lots of them sleep in their clothes so they won't get stolen. Only footlockers, and no privacy. There's plenty of vulgarity and some fighting. Every barracks has got at least one drug pusher and one homosexual, but that stuff isn't as bad as in some prisons."

Most prisoners work in the broom-and-glove factory. The better jobs are in the powerhouse, and that's where Ehrlichman works, according to Superintendent Hadden. Ehrlichman monitors dials and switches and makes sure the septic system is working properly. A library has corners where he could write in his spare time.

"John feels sorry, but not guilty," Jeanne Ehrlichman told me one month after her husband entered Safford. "He will survive and do better. I have no plans to visit him, though I'd love to see John. He has to tell me whether it's easier for him to see me."

Ehrlichman has thought a lot about his postprison future. He will be in his early fifties when he is released from prison—or so it looks now—so he has a fair number of years left. "I will live those years with equanimity," he said, smiling again.

"Afterwards, I don't know that anything happens that's different from now," he said, "except that a measure of uncertainty is removed from my life. I'm no less or more guilty than when I went in. That's a problem for other people. I'm not going to assume the burden of going around trying to persuade them, one way or the other."

Disbarred from practicing law, Ehrlichman seems indifferent. "I can write." he says. "I have two or three books stacked up that I'd like to do. I'm optimistic. There are half a dozen things that need doing in Santa Fe.

"There are advantages in being unplugged. I never wanted to work for big corporations under any circumstances. If my experience in Washington taught me anything, it was to reaffirm what I learned in the army—that I am not cut out for that kind of thing."

Ehrlichman says some of the most meaningful and pleasant experiences he has had in the past two years have been with his children. He and his son Peter, the lawyer, have talked openly about the ordeal, how it has affected the family, and what is ahead.

"I had a session with my sons after I resigned," Ehrlichman recalled. "We went out and sat by the beach for a couple days and talked about all this, and what was liable to happen. I told them then it was a ten-year process, from 1973 [to 1983]. That was intuitive, and not analytical.

"I just felt that a thing of that magnitude and that passion would take that long to work out. I didn't think there was any reason to get their expectations up; so they wouldn't think this was something that was going to blow over." ■

The horsey set: *Lunchtime at Summerhouse, with napkins from the Hamptons, tables from the Bowery, and carousel horse from Fifth Avenue.*

The Lunch Bunch Starts a Restaurant

By Ellen Stern

> "...With Cooper-Hewitt a block away, and Spence, Dalton, and St. David's within Frisbee distance, Summerhouse was essential..."

Everybody dreams of opening a restaurant. Especially in New York, where food obsesses us more than crime, cash, or courtship. For many, the epicurean dream can swiftly become an epic nightmare. But not for the five women who dreamed up Summerhouse. They had knack, they got knicked, and, much to their own surprise, they delivered a knockout. In three months, they themselves have become confident, envied, thinner, and utterly exhausted.

Summerhouse—an unexpected bower at the corner of Madison and 91st—seemed the answer to a lot of other people's dreams as well. "Opening day was like a *bomb*," says Dina Schmidt, a bright and shining blonde. The line twined around the corner. Why? "The neighborhood desperately needed it," says June Jenkins, tall, dark, and dazzling. Indeed. Lamston's counter, the Jackson Hole, one coffee shop, and a couple of murky restaurants simply do not reflect the good breeding of the neighborhood. With Cooper-Hewitt a block away, and Spence, Dalton, the Convent of the Sacred Heart, Nightingale-Bamford, the Lycée Francaise, St. David's, the Day School, and the Manhattan Country School all within Frisbee distance, Summerhouse was essential for ladies who lunch, mommies who munch, and daddies who dine.

The idea of a restaurant came about five years ago, when June Jenkins and Susan McAllister wanted to open one upstairs at the Gazebo on East 57th Street. The plan fizzled. But visions of restaurants still danced in their heads. "We were big out-to-lunch types and knew how we felt about what and how it should be served," says Susan McAllister, who has, all along, been the guiding light, the spur, the conscience. (Surely the others bless her for it. No one else wants to do the payroll, negotiate with the window cleaners, fight with the guys who ruined the floor, send back the roses when the florist overcharges . . . even if they are the most extraordinary roses—pale apricot, lavender, heavy cream—anyone's ever seen, and soothe the angry tenant upstairs. "The first month," Susan says, "I lived on Excedrin.")

For June Jenkins, a restaurant was just something she'd never gotten around to, what with marrying, modeling, marrying again, and having children. In 1963, she and her husband, writer Dan Jenkins, moved from Fort Worth to New York. For fun, and a little profit, June baked cherry and apple-walnut pies for P. J. Clarke's and cheesecakes for Elaine's. For fun and exercise, she played tennis with Susan McAllister and Eloise O'Connell. And she grew restless. "I was ready to go back to work," she drawls, sexily, Texanly. "I also wanted to see if I couldn't do a restaurant better than anyone else in New York." She smiles demurely, jabs a stray strand of shiny brown hair behind one ear, pushes up the sleeves of her yellow turtleneck, and heads back to the kitchen.

Out comes Dina Schmidt. She and Susan McAllister live in the same apartment house on Fifth Avenue. They've been friends, and their lawyer husbands have been friends, for years. When Dina was invited to join the group, her reluctance was not based on fear of frying. It's just that she had never worked before. She was born 40 years ago in New York, lived on Washington Square North, and studied at Sacred Heart and Manhattanville. Summers were spent at camp or in Europe. Her mother, she says, was a splendid cook. Her mother's brother owned Barbetta. "I didn't cook young," Dina says, "but I did learn to eat well . . . and that's where it all begins. I used to

Photographed by Charles Wiesehahn

"... Each partner invested $6,000. They were five because, Eloise says, 'It's the kind of number your lawyers like you to have'..."

think life was a fairy tale," she goes on. "You grew up and got married and lived happily ever after." Now, Dina is loving working. And being a star! "In Southampton, they don't pay attention to Peter anymore. They pay attention to *me!*"

Eloise O'Connell never wanted a restaurant. Ever. She's still not sure that she does. She thinks she wanted to be a famous artist. "I'd enter a few paintings in the Fort Worth show every year, and sell a few, but I never pursued it," she says. She did a lot of hunting, fishing, and riding, and got a pilot's license at 23. After nine years of marriage, she and her husband had two children. When they were babies, and he was 30, he was killed. In 1970, Eloise married Ted O'Connell, now a vice-president at CBS, and they moved from Texas to New York. His kids and hers were off at school, and Eloise was off the wall. "Everyone in New York works, and I began getting antsy," she says. "But I'm remarkably unhirable. When I came in to the restaurant, I told them it wouldn't be full-time. I'm just not that gung ho." (She *is* gung ho about tennis, however, and is the only partner who still makes time for it.) When asked what her favorite chore is, Eloise says: "Busing tables." What she hates most: "Being in the kitchen."

Not so for Cynthia Walsh, who came into the kitchen belatedly and plans to stay there. When she took leave of Larchmont, the Convent of the Sacred Heart in Greenwich, and her ever-dieting parents, Cynthia went to the University of Michigan to major in journalism. "I wanted to be Martha Gellhorn and cover the war in Spain and be twenty years older than I was," she remembers. "But I met this young lawyer, and it was the fifties, so I got married right out of school.

"When Julia Child's first book came out, I went right through it from the beginning. Then I started making up things of my own. Cooking was recreation for me." Cynthia's husband was making $6,500 a year, and she was a researcher at *Look,* making less. They lived in Peter Cooper Village and, eleven months after the wedding, she was pregnant. "I was *furious* when I found out," she says, "and there I was. One of us was going to have to quit, and it was me." She had a little girl, and, eighteen months later, she had another. "I'd never had a by-line," she says, "so for me it was, in a way, all over." Ten years ago, she was 31, and the girls were at Nightingale and Sacred Heart. "My husband said, 'You'd better get a job or have another baby. What else are you going to do with all that fierce energy?' So," she smiles, vaguely abashed, "I had the baby. And it was a boy!" Then she got a divorce.

Next, Cynthia researched and wrote a huge chunk of *The Cooks' Catalogue.* And then she called Susan McAllister for a lunch date. Susan said, "Fine. And how'd you like to open a restaurant?"

Four partners were in by then, and Cynthia joined last. And she had doubts. "Here I was, divorced, and I had very little money. My boyfriend advised me against it. My family advised me against it. But I said, 'Look, you're 40, here's something you always wanted to do. It's now or never.' So I did. I'm stone-broke. But you've got to take risks. And it *is* a kick."

The women considered a place on Madison in the Eighties. And then a brownstone, at Madison and 92nd, with luscious plans to serve lunch and dinner upstairs, and summer lunches in the garden. But Elaine Kaufman told them they were crazy, that nobody wanted to climb all those stairs.

In the spring, the Gemini Antiques shop space at Madison and 91st became available. "There was this one magic day in May," Susan recalls. "Dina was saying yes and no, so we all went up to her apartment, and then to Cynthia's, and had about twelve glasses of wine in each place, and sealed it." The Group became a corporation (through the good graces of Dina's lawyer husband) and cheerily dubbed themselves Fiasco Restaurateurs, Inc. Each partner invested $6,000. They were five because, according to Eloise, "it's a good number for voting. It's the kind of number your lawyers like you to have."

As for naming the restaurant, their husbands knew no bounds. Among the discards (serious and not) were: Saucy Ladies, Carnegie Hill, Rita's Limo Stop, Upper Crust, The Watched Pot, The Maid's Day Off, Crumbs, Aspic and Old Space, Buckingham Palates, Tavern in the Red, and Five Easy Pieces. They chose Summerhouse, finally, because it was like Gazebo, which is where the whole idea started.

And then the Summerhouse ladies withdrew to their summer houses. Cynthia went to Martha's Vineyard, Eloise to Greenwich, June to Hawaii, Susan to Westhampton, and Dina to Southampton. They conducted conference calls, sat on the beach making lists, practiced their best dishes, and went shopping. Susan and Eloise bought bolts of green flowery fabric for the napkins and seats. Dina delivered the carousel horse from her dining room. Cynthia bought 47 oak chairs in Chatham (to which June later added ten from home). Susan, who kept running back and forth, found the marble tabletops in Southampton and the bases on the Bowery. In Hawaii, June played around with mango and papaya butters.

They took possession on July 1. And then the contractors took them. "What we did on our own, we did best," says Susan, puffing angrily on a True Green. "The 'experts' killed us. They'd say, 'These women . . . dilettantes.' "

"They had actually written 'Girls' on the front of the refrigerator," Cynthia adds. "The job was known as the 'Girls job.' " The problems began when the Public Service Commission dallied with the idea of denying them gas, but did not. The carpenters arrived with suggestions about the roof over the kitchen. They wanted it flat, the women wanted it slanted. The men threatened to walk off the job. The women told them to go ahead. And then came the telephone company. "They are *committed* to do it the ugly way," Susan declares. "All those lines and pipes hanging out. It's very tiring trying to fight these guys every step of the way."

June stained and waxed the floor on the balcony because they couldn't afford to have it done professionally. (Already, they'd laid out $40,000.) Then the cleaning service came in and applied a malignant compound that ate through the wax and wood. The women refused to pay, and the cleaners are now suing.

But little did they know, even then, how little they knew.

The contractors didn't tell them they had to have a grease trap under the kitchen sink. But they do. So it was installed. But the contractors didn't tell them it should be emptied. So it overflowed one day. And it had to be emptied during lunch, for an emergency fee of $65. The contractors neglected to mention the booster they'd need for the dishwasher. By law, rinse water must be 180 degrees; theirs was 130 degrees. They also didn't mention that the front

The Founding Mothers of Summerhouse *in their Madison Avenue dining room. Left to right: June Jenkins and Cynthia Walsh (standing); Dina Schmidt, Susan McAllister, and Eloise O'Connell (sitting).*

"...'The Junior League is simply *not* my idea of something to do,' says Susan McAllister. 'Or mine,' Eloise O'Connell agrees..."

door should open outward, so it had to be rebuilt a month after it had been built at a cost of $1,500. Nobody mentioned the food-protection certificate; so Cynthia went down to the Health Department to take the test. "We were the real contractors on this whole thing," snaps Susan. "We made every phone call. It took a great deal of the joy out of it. We never were 'impossible.' We never *did* change our minds.

"I think that women, if given a chance, can do business better than men," she goes on. "The restaurant business is really easy, but there are so many damned little things to do. I toss and turn about keeping up the quality. The food, the look, it's all important. If you're going to do it right, you do it right. It's a matter of taste, of style. Look. The idea's overwhelming, but once you wade in . . ." This is not the first stream Susan's waded into. There was a television career—before, during, and after her marriage to Dave Marr, the professional golfer. There were also three children. Then there was a divorce, and Susan married Bruce McAllister, president of one of New York's two tugboat companies. "After making it all right with the kids, it was time to do something for me. It was time for *all* of us," she says, sweeping a gray-cashmered arm around the table to include her partners. "The Junior League is simply *not* my idea of something to do."

"Or mine," Eloise agrees.

"You can't play restaurant and play Christmas at the same time," wails Cynthia Walsh, rushing into Summerhouse from the winter cold. It is December 17, and she would very much prefer to be out Christmas shopping. She dumps her coat, dons a bright-red apron, and pulls from a shopping bag a jar of green watermelon rind and a jar of red crab apples. "I thought they'd be so pretty for Christmas . . . but we can't afford them," she says. "Maybe we can get them wholesale," somebody suggests.

The fish man hustles in with the sole. Eloise's cleaning woman arrives with a bundle of napkins and aprons she's just laundered. A waitress arrives. And the bread man.

"Did you hear what happened last night?" June asks everybody, climbing out of the kitchen. "Henry the dishwasher was carrying a pile of glass bowls. He stubbed his toe, the bowls hit the sink, and the glass shattered like dust. He got glass in his *eye*. He started shaking all over. It was terrible. We got him off in an ambulance, poor soul." He recovered; the kitchen did not. That night, even with a crowd clamoring for more, the cooks had to throw out the glass-sprinkled turkey breast, 25 pounds of beef stew, twenty pounds of spicy beef, the pesto, and herb butter.

"Just another crisis," murmurs Angelique Graziano, indispensable friend to all and soon-to-be sixth partner. She well remembers other crises. She ticks them off. There was the day the gate froze and nobody could come in. The day after Thanksgiving when a dishwasher and one of the cooks didn't show. The day the window-washer caught one of the dishwashers robbing the till. The night the lights went out and they cooked by candlelight. And the night before opening, when Dan Jenkins fell down the basement stairs

Someone's in the kitchen with Dina: *And just barely. June is on the left, and soup-sipping Cynthia is on the right.*

and broke three ribs. "It's a concrete chute," Susan explains. "When we got to him, he wasn't breathing." June closes her eyes and shudders. "I still can't talk about it," she says.

The menu—which is prettily hand-lettered by Libby Gilpatrick, Sally Jenkins's teacher at Spence (as is the sign in the kitchen which reads NO SMOKING. NO SPITTING)—remains the same for lunch and dinner. It is changed weekly, or biweekly, according to success. Shrimp salad has been the only flop so far. Best-sellers—and justifiably so—are the curried chicken salad (Summerhouse dishes up 50 pounds a week), Dina's paglia and fieno with clam sauce, Cynthia's "fantastic fudge" cake, June's crème brûlée, and fillet of beef with Angelique's sauce.

The sauce is a combination of many good things. So is Angelique. She has been an unofficial member of the group since one week after opening, "when June called to say, 'How'd you like to come in and help us?' and I said, 'Is today too soon?' " Her mother had a restaurant in Fort Worth called Angelique's French Kitchen and never made a dime. "I was just a little girl, but I loved to go watch. Then I got married and had a bunch of babies." She, her husband, and five children moved to New York in 1963. "It was the day JFK was shot. A good day to leave Texas." They settled in Huntington, Long Island, and she worked as a decorator—until the day in October when June invited her to come cook. "I've always wanted this," Angelique says, wringing the water from the sponge mop as she readies the linoleum floor for the lunch crowd.

Aside from the Founding Mothers, there are four professional daytime cooks, one late one—who comes in at 11 P.M. three nights a week to bake the buttermilk biscuits and desserts—and 35 waiters, waitresses, and busboys (including assorted relatives) to serve 125 people at lunch and 110 at dinner. The payroll, according to Susan, who does it, and hates to, is $1,500 a week. So far, none of the partners has taken a penny; they just keep pouring it back in. But, says June, "it's getting harder and harder to work like this and not take anything home." "It's psychologically bad," Susan agrees.

And they can't do a thing about it, yet, because they're planning to expand next month. They've just bought the next-door hairdresser's lease for $10,000, and they figure that breaking through, putting in a bar, four tables, an office for Susan (who works now in the basement, at her bright-red childhood desk, nearly hidden by cans of tomato paste, cartons of votive candles, and Dina's cast-off refrigerator), and more kitchen, will cost another $5,000.

The addition will make them even busier, and will put their children even farther out of sight. But not out of mind. "I don't have *that* much guilt," says Susan, "although God knows they try. But Tony, my youngest, *doesn't* deserve my being away so much." Tony is eleven and was born the day his father won the PGA.

"Samantha, who's eight, says she's an orphan," announces Dina, who has four girls. "And my maid just left, which is today's trauma. But I don't feel guilty. I'm a good mother."

The guilt, the grease trap, the contractors' chauvinism, and the harpy upstairs might have deterred others. But the ladies of Summerhouse are forging ahead . . . watering their plants, mopping their floors, getting their hair done, serving terrific food, and packing the house, often with friends. "We're all gregarious," Susan says. "We all know an *inordinate* number of people." They conduct some of their family life there as well, but when their children and husbands stick around for a meal, they must pay for it.

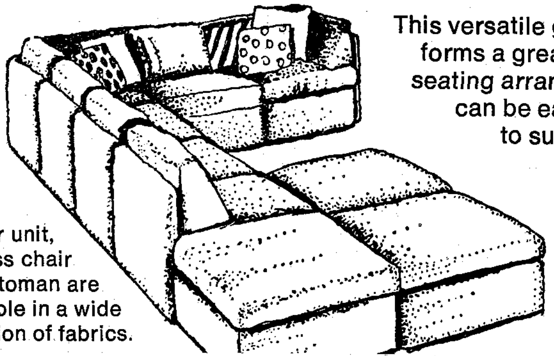
"We *have* no life besides this," Susan says. The others nod, wistfully. "One of the reasons we got into this was to laugh. But we don't get much chance to do that anymore." They will. ▬

The nights of wine and roses: *Dinner at Summerhouse, with strawberry butter on the table and no glass in the pesto.*

NEW YORK INTERIORS

New York Interiors is a new monthly advertising section. For our readers, it makes shopping easier for all kinds of home furnishings and design services. The expression "To the Trade Only" in some of the ads means that the merchandise advertised can be purchased only through an interior designer, an architect, or the decorating department of a department store. If you have questions regarding the availability of merchandise, please call New York Magazine Information Service, Mon. to Fri., 10 to noon; 2 to 6 p.m. The telephone number is (212) 986-5872.

we're feeling *very* sectional!

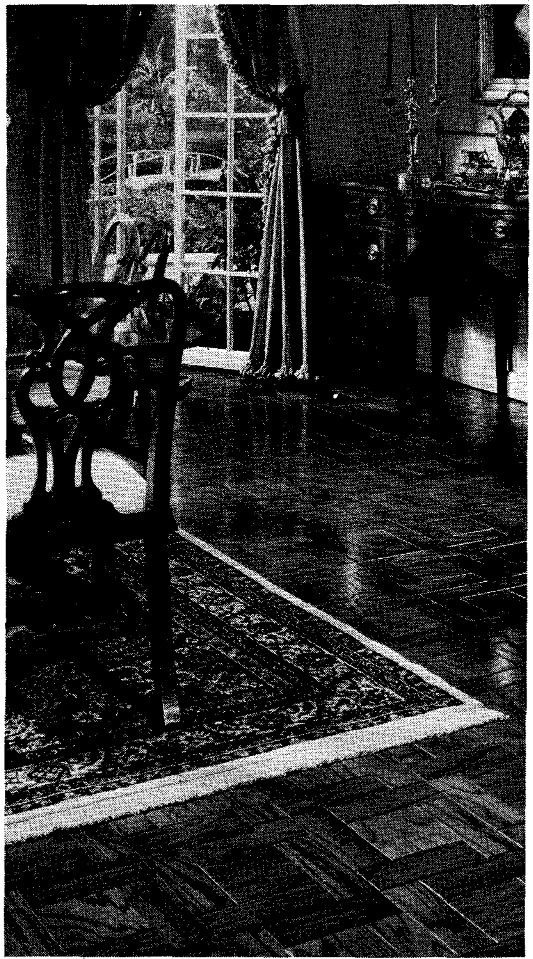


This versatile group of units forms a great selection of seating arrangements that can be easily changed to suit your needs.

Corner unit, armless chair and ottoman are available in a wide selection of fabrics.

Open daily 10-6, Sundays 12-5 Tele: 986-5755

THE CHAIR STORE
755
SECOND
AVENUE



We're all you need to know about BRUCE wood floors

This is *Bruce Stone Parquet* in genuine oak, prefinished in Smooth Hearth Brown. Economical, it can be installed anywhere — even over a concrete subfloor.

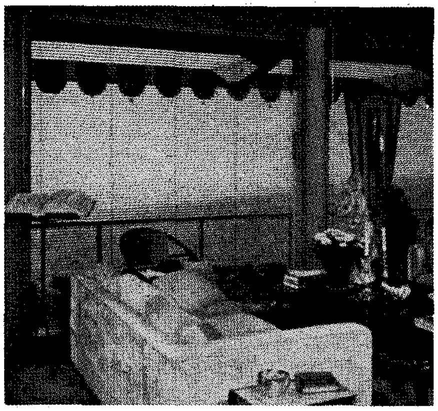
See the complete Bruce line at our convenient showroom, where you can choose from the largest wood floor collection in America.

Most floors in stock for immediate delivery or installation.

Hoboken Wood Floors

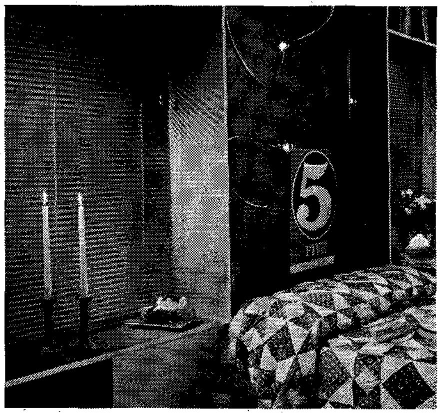
Just minutes from Times Square:
100 Willow St., East Rutherford, N.J.
Mon.-Fri., 9 to 5. Thurs. till 7
(212) 564-6818 (201) 933-9700
Send one dollar for full color brochure.

TREAT YOUR HOME TO A RIVIERA™ BLIND TREATMENT.



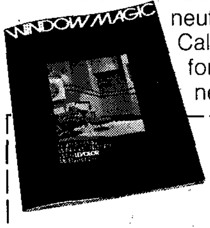
Riviera Blinds by Levolor

The imaginative new idea for windows available in more than 100 beautiful colors. The only 1" slat blind with the Magic Wand® Guardian Tilter,® that lets you tilt your blind easily, without overturning it. They also feature unique safety brackets. So, when you put them up, they stay up. No other window covering combines as many functional virtues with as much beauty.



Riviera Tiltone™ Blinds

Perfect for rooms in which you want to use dramatic colors without affecting your home's exterior. Color is on one side, a neutral white on the other. Call **(800) 447-4700** for the name of your nearest dealer.



Levolor Lorentzen, Inc.
720 Monroe St.
Hoboken, N.J. 07030
Dept. EE

Please send me a copy of "Window Magic."
I enclose $1.00 for handling and mailing.

Name____________________

Address____________________

City____________________

State__________ Zip________

RIVIERA BLINDS BY LEVOLOR

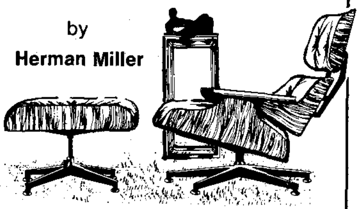
modern·furniture·barn

"The Yellow Barn"
Free interior planning for home *or office. 3 floors of the finest* domestic and imported designs.

Original Charles Eames

classic lounge and ottoman

by
Herman Miller



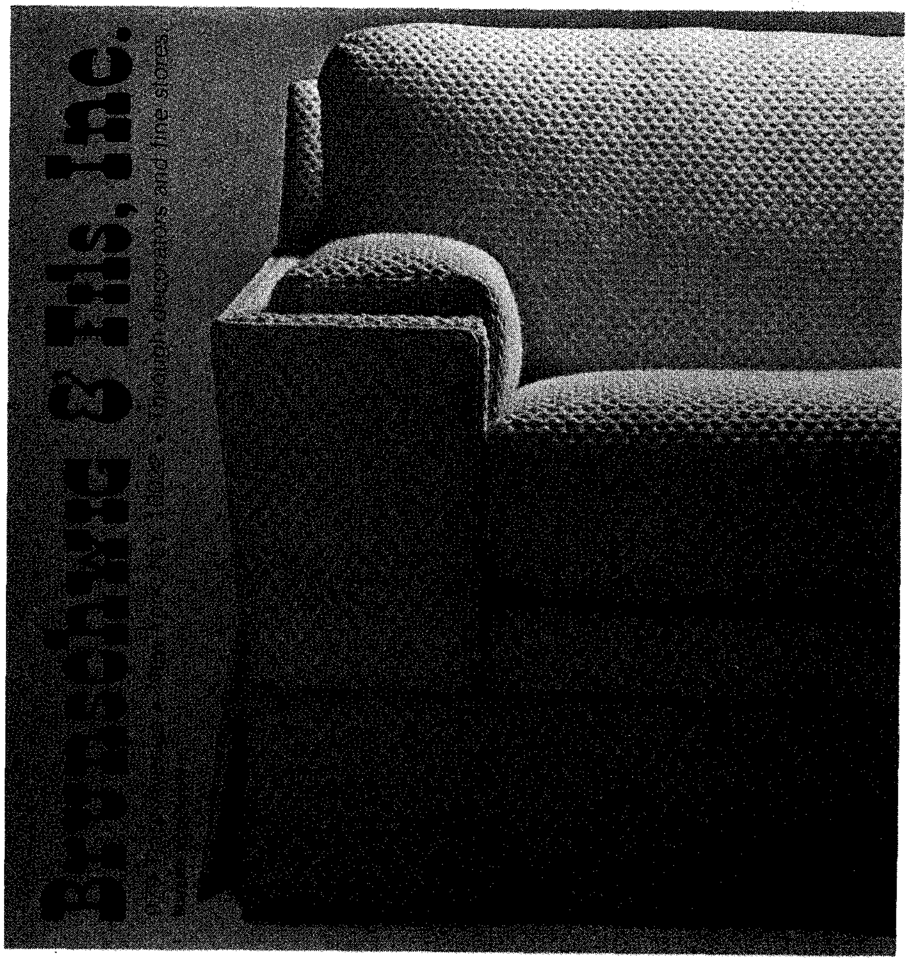
$750 plus delivery

Brazilian rosewood, black, tan, orange or sienna top grain leather.

IMMEDIATE DELIVERY LIMITED STOCK

Franchised Retail Distributor
of Cado Systems.

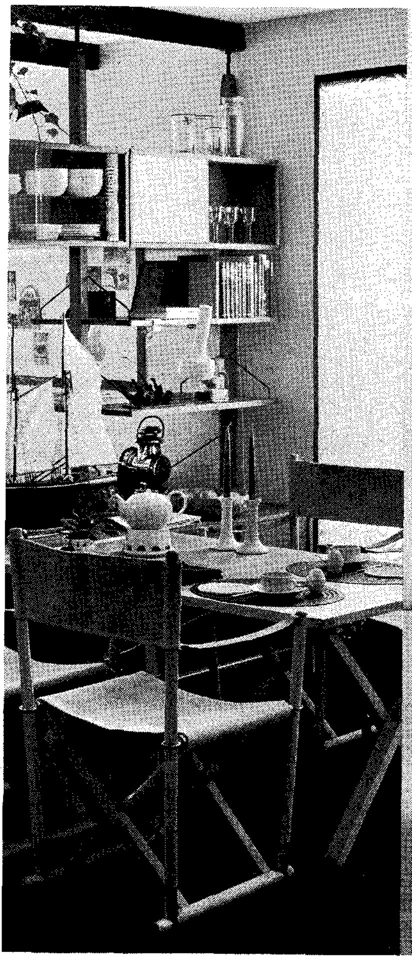
"The Yellow Barn" • ARMONK, N. Y.
Rt. 22 North off Rt. 684 • (914) AR 3-3900
Daily 9:30 to 6 • Thurs. 9:30 to 9 • Sun. 12 to 5
Closed Tues. • Ample Parking
Mastercharge or Bankamericard Accepted

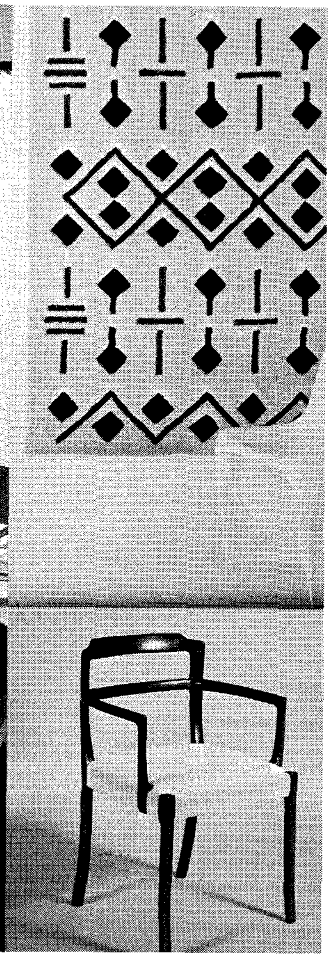


Brunschwig & Fils, Inc.

[illegible] N.Y. 10022 • Through decorators and fine stores.

CADO





Introducing the **Cado** collection of modern furnishings, a combination of the award-winning talents of world renowned designers. The collection reflects the achievements of men and women who have dedicated their lives to creating the finest in interior furnishings. Each piece was created for function as well as beauty, necessitating a quality of workmanship rarely found in the 20th Century. Included are dramatic wall-systems of exotic woods, casual safari chairs, dining groups, sculptured seating and sophisticated native hand-tufted rugs. Exciting possibilities to those in search of lasting elegance.

For color brochures send
$1.00 to **Cado/Royal**
System Inc., New York:
P.O. Box C-6,
57-08 39th Ave.,
Woodside, N.Y. 11377
(212) 478-5400
Los Angeles, 14600 Lanark
St., Van Nuys, Calif. 91402
(213) 787-6820

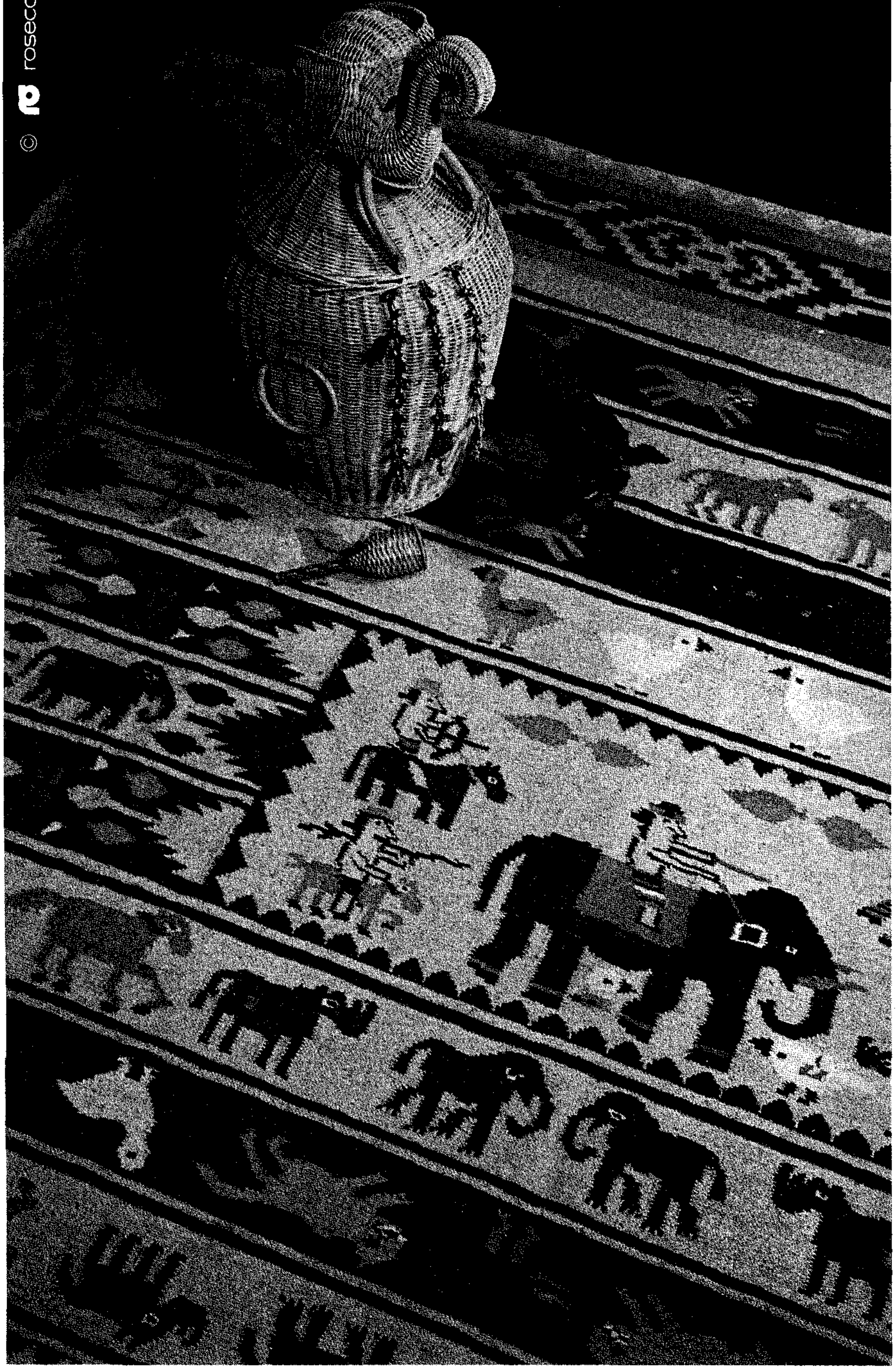
What does the rug on your floor say about you?

With floors becoming more and more the focal accent in current decor, *your* rug makes a definite statement about *you* . . . eloquent testimony to your taste, individuality and that connoisseur quality which lurks deep in all of us.

If you would be different, consider Rosecore . . . for Rosecore always "makes the differents".

rosecore carpet co. inc.

979 Third Ave., New York 10022 *Available thru your interior designer.*



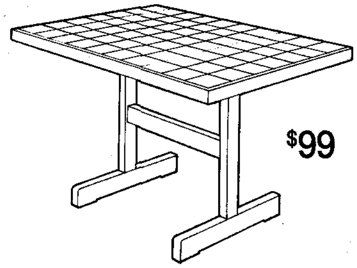
© rosecore

LEMEAU & LLANA
DESIGN • DECORATING
325 BLEECKER STREET,
N.Y.C., N.Y. 10014
(212) 675-5190

ROGER KENT, INC.
110 EAST ANDREWS DRIVE N.W.

ROGER KENT
INTERIOR DESIGN
ROGER KENT REMALEY, A.S.I.D.

ATLANTA, GEORGIA 30305
404/237-3288



$99

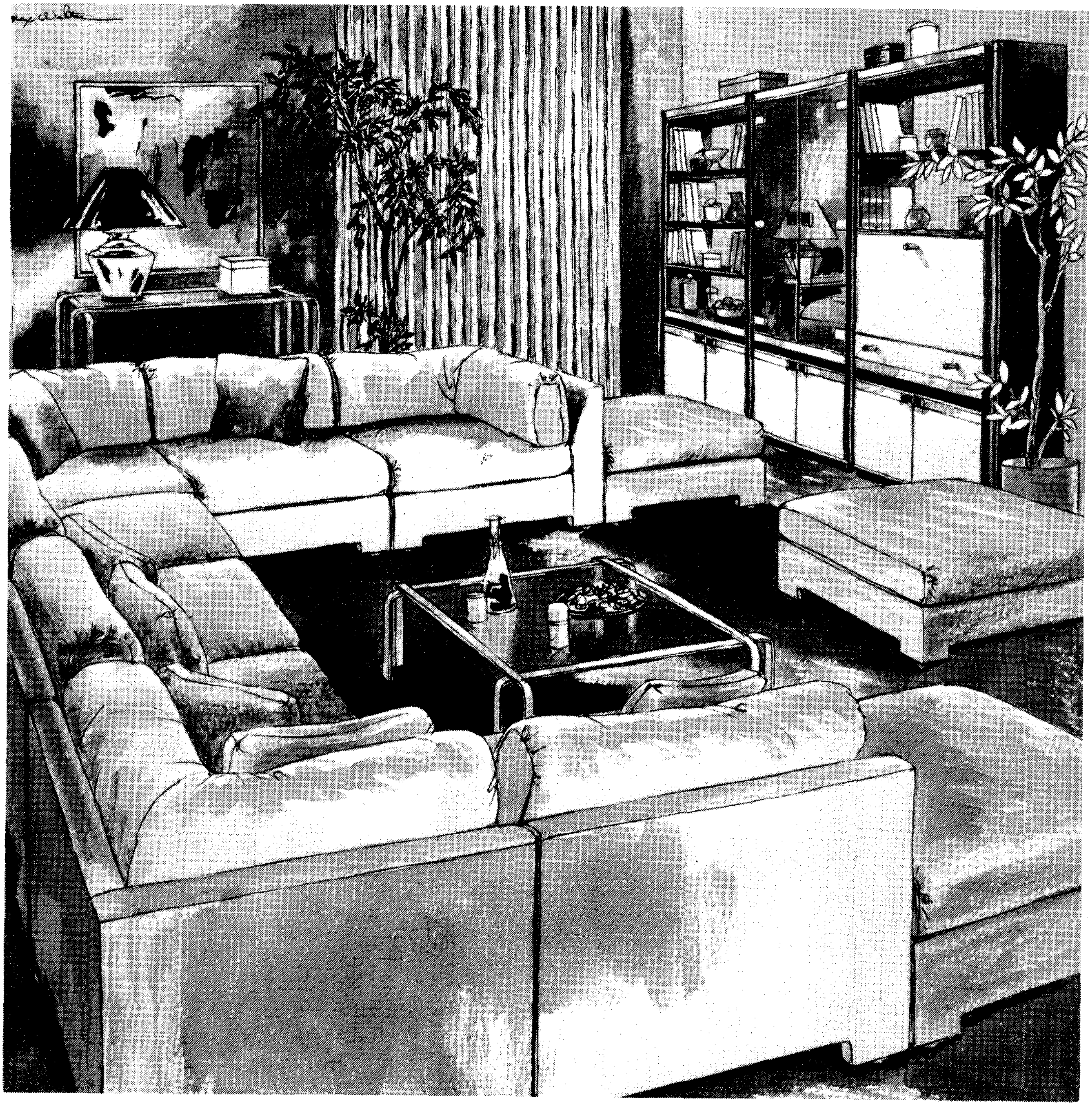
Oak trestle table, parquet top, 36" x 48".
Trinity Wood Products
32 W. 20 St. Tel. 929-4737

SPECIAL OFFER
For Interior Designers

Just mail us two of your business cards, plus a photo of your work or merchandise (optional). We'll lay out a 2-x-2¼-inch ad (the minimum unit) for only $200, and put it in our new ad section "New York Interiors."

CALL JAY SCHREICK AT (212) YU6-4600

NEW YORK



sale into your future . . . now!

Winter sales—the perfect time to buy furniture. Our showcase room is a prime example of how you can furnish intelligently, with an eye to the future, at significant savings. Sloane's has put together this sophisticated milieu . . . harboring some of our best sale prices ever. Adult playroom: corner module, **sale 199.**; armless module, **sale 199.**; ottoman, **sale 99.** Three-piece wall unit, **sale 1200.** Chrome & glass tables: cocktail, **sale 179.**; console, **sale 179.** Second Floor, Fifth Avenue and all stores except Manhasset. Check out our convenient credit facilities or use your American Express card.

For expert assistance, consult our Interior Design Studio on Four and all stores or call (212) 695-3800, ext. 270.

W&J SLOANE **FIFTH AVENUE at 38th**

garden city · manhasset · white plains · paramus · short hills · red bank · jenkintown · stamford

Interior Designer, Bebe Winkler/Rug by Stark, "Noah's Ark".

STARK CARPET CORP.

Our extensive researching throughout the world enables us to offer the ultimate in carpeting in every conceivable design, color, texture, size and shape...from historical documents to contemporary masterpieces to restoration projects. Available through your designer or architect.

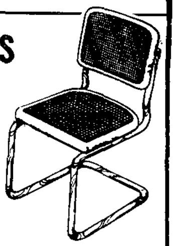
SHOWROOMS:
979 THIRD AVE., NEW YORK; CHICAGO; TROY, MICH.;
MIAMI; DALLAS; LOS ANGELES.

MID-WINTER BLOCK-BUSTER SALE

SAVE 20%

ON BUTCHER BLOCK TABLES
PEDESTAL BASES, COUNTERTOPS,
SHELVES AND OAK PARQUET
TABLE TOPS

BUY 3 CHAIRS GET 1 FREE



SINGLE CHAIRS
20% OFF
Master Charge - BankAmericard

WOODSHED BUTCHER BLOCK CO.

NEW YORK: 243 E. 60 St.,
212-751-7640/**QUEENS:**
70-40 Austin St., Forest Hills,
212-544-1411, **OPEN SUN.**
NASSAU: 315 Sunrise Hwy.,
Lynbrook, 516-887-4466
IN NEW JERSEY: Livingston Mall,
201—992-9110 / Brunswick Sq.
Mall, 201—238-3268/Eatontown,
Monmouth Mall, 201—544-1994

WELLES THREE
INTERIOR DESIGN
64 WEST 11TH STREET
NEW YORK, N. Y. 10011
(212) 254-2784

encyclopedia of interior design and decoration

by A. Allen Dizik, FASID

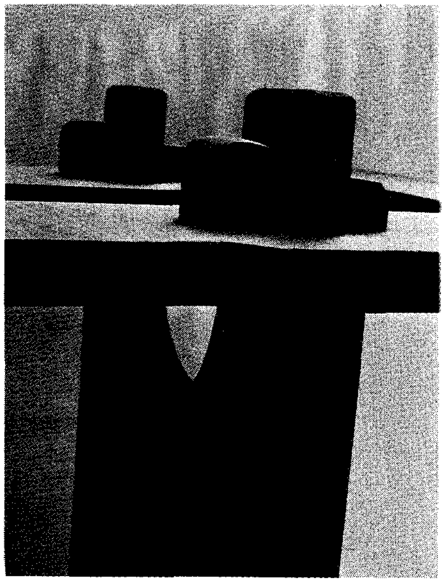
The most comprehensive
book of its kind.
7 x 10" hardcover
First Edition.
Not available in bookstores.
$14.95 ea. + 75¢
for postage and handling.
Send check/money order
or Master Charge # to:

Stratford House
P.O. Box 7077 Burbank, CA 91510

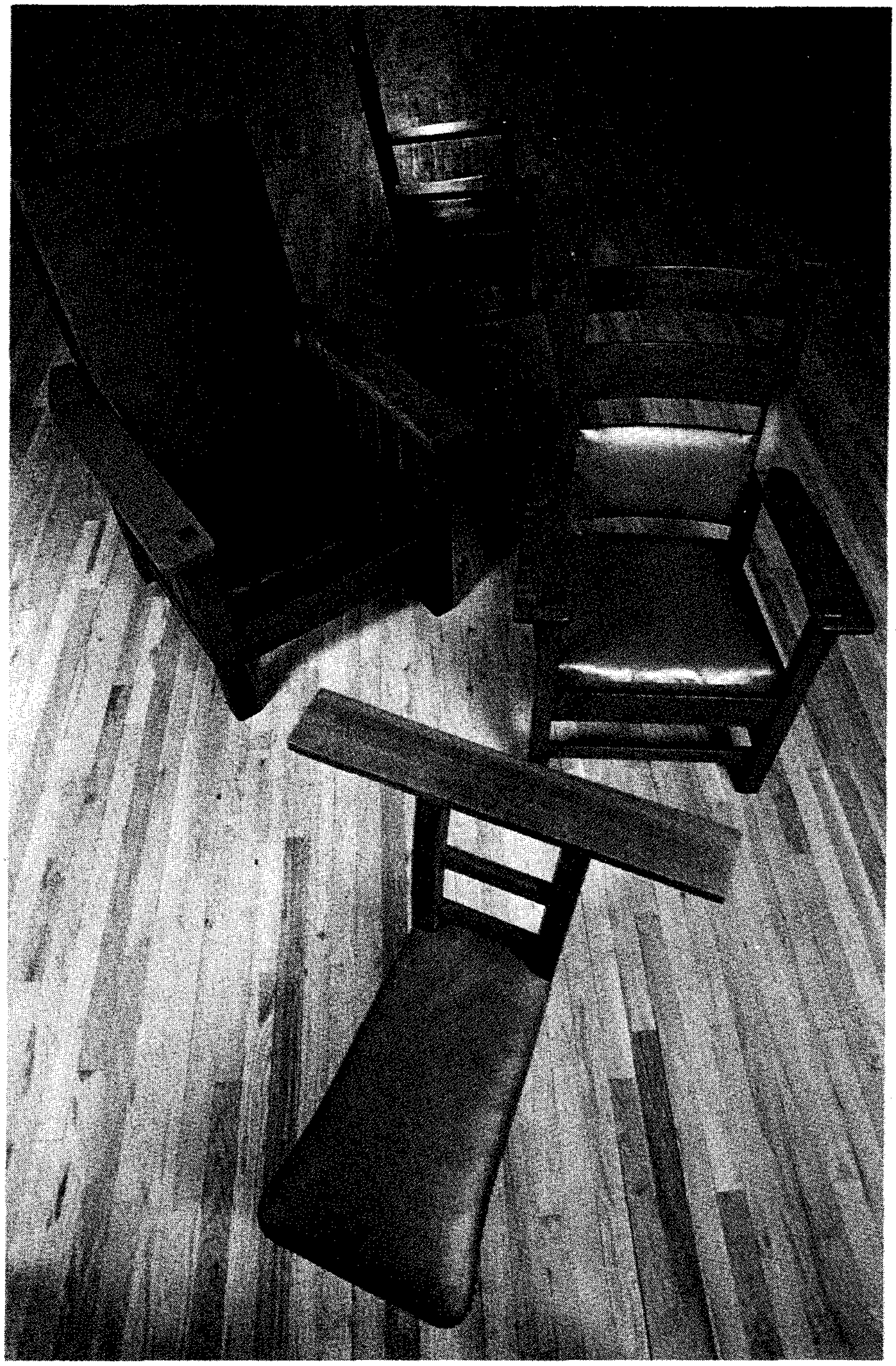
Move Over, Deco— Here Comes Mission Furniture

By Carol Brener

"...Explanations for the Mission label are that the style related to the Spanish missions, or had a mission to perform..."



The right joint: *The mortise and tenon joint, as on this L. & J. G. Stickley table (above), is the mark of real Mission.*



Jordan-Volpe Gallery *(457 West Broadway, 533-3900): Mission chairs (clockwise from the top) are a Gustav Stickley rocker, $475; Quaint armchair, $475; Roycroft meditation chair, $575; L. & J. G. Stickley armchair, $675.*

If you're the type who does your home over once a decade, you don't have to send your sixties Art Nouveau stained glass and your seventies Art Deco chrome and glass to the thrift shop—they'll mix nicely with the next revival—Mission furniture—which is coming on strong.

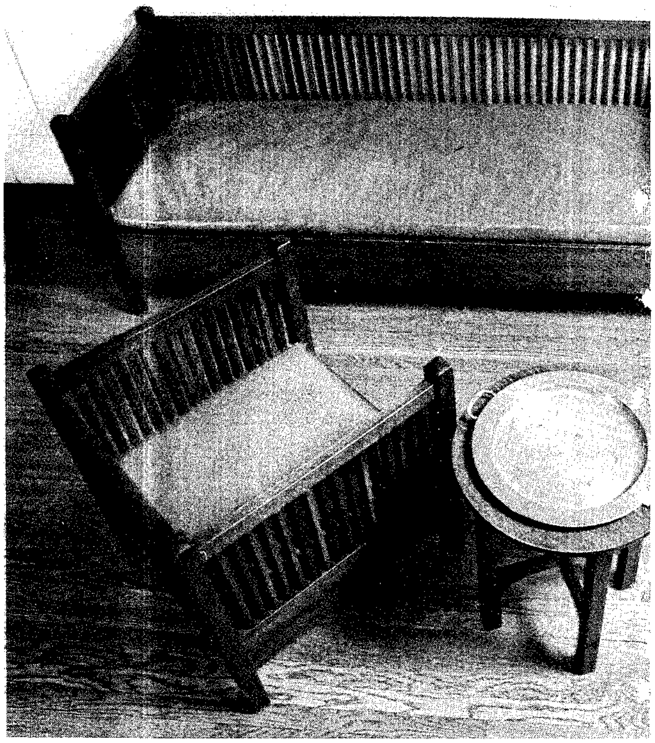
The Mission style came into its own at the start of the twentieth century and had immediate and great popularity, but its success was effectively over by 1915, when cabinetmaker Gustav Stickley's enterprises went into receivership and his rival, Elbert Hubbard, died on the *Lusitania.* Popular explanations for the "Mission" label are that the style related to the old Spanish missions in California or that the furniture had a mission to perform. Whatever the source, "Mission" has become the catchall term for the furniture of the American arts-and-crafts movement, which, at the turn of the century, was a protest against the machine, the shoddy results of mass production, and the loss of individual workmanship. Today we're experiencing a comparable disillusionment

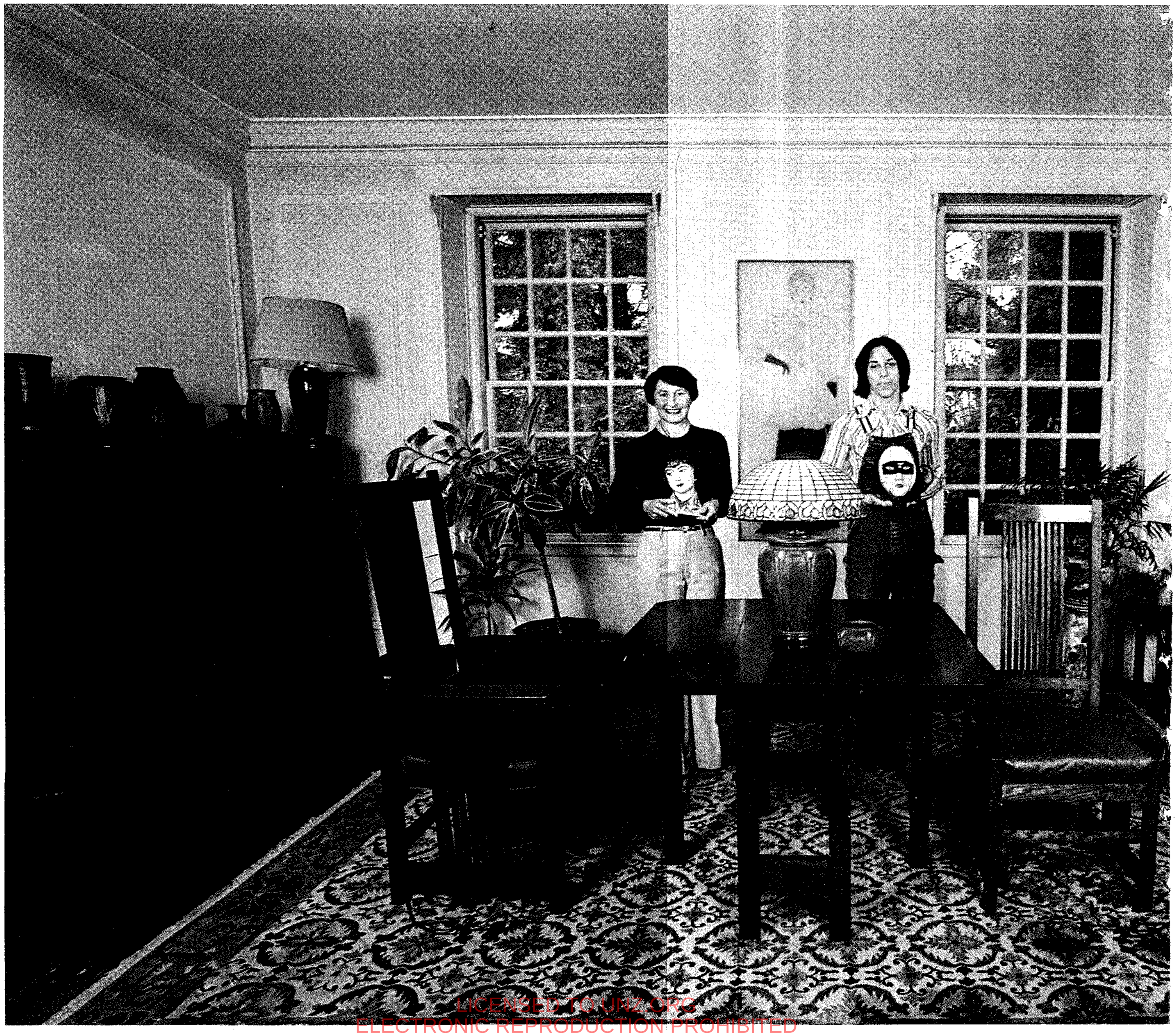
(Continued on page 53)

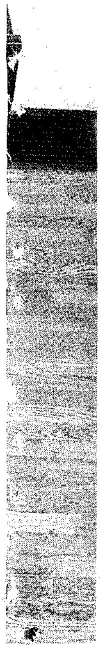
Dealer/Collector

Elaine Dillof: This Westchester antiques dealer (below, left), whose home is pictured on these two pages, collects Gustav Stickley, her first choice when she can find it, and L. & J. G. Stickley, her second choice. The unusual high-backed Gustav chairs in her living room (below), with their marked resemblance to Frank Lloyd Wright furniture, demonstrate the interrelatedness of the finest Mission designs. The hunt is part of the excitement of collecting but it takes time, a car, and a good eye (studying the catalog of the 1972 Princeton University exhibit, "The Arts and Crafts Movement in America 1876–1916," is a good start). Dillof remembers spotting the top slat of a chair once on a porch overgrown with vines and greenery: "I knew it was Gustav. I slammed on the brakes, ran up on the porch, made an offer, and it was mine." Another time, her find was the auctioneer's own table.

Why do collectors like Dillof get so carried away? Mission is more than a decorative style—it's an ideology. In Gustav Stickley's words, "The piece . . . is first, last, and all the time a chair, and not an imitation of a throne, nor an exhibit of snakes and dragons in a wild riot of misapplied woodcarving."

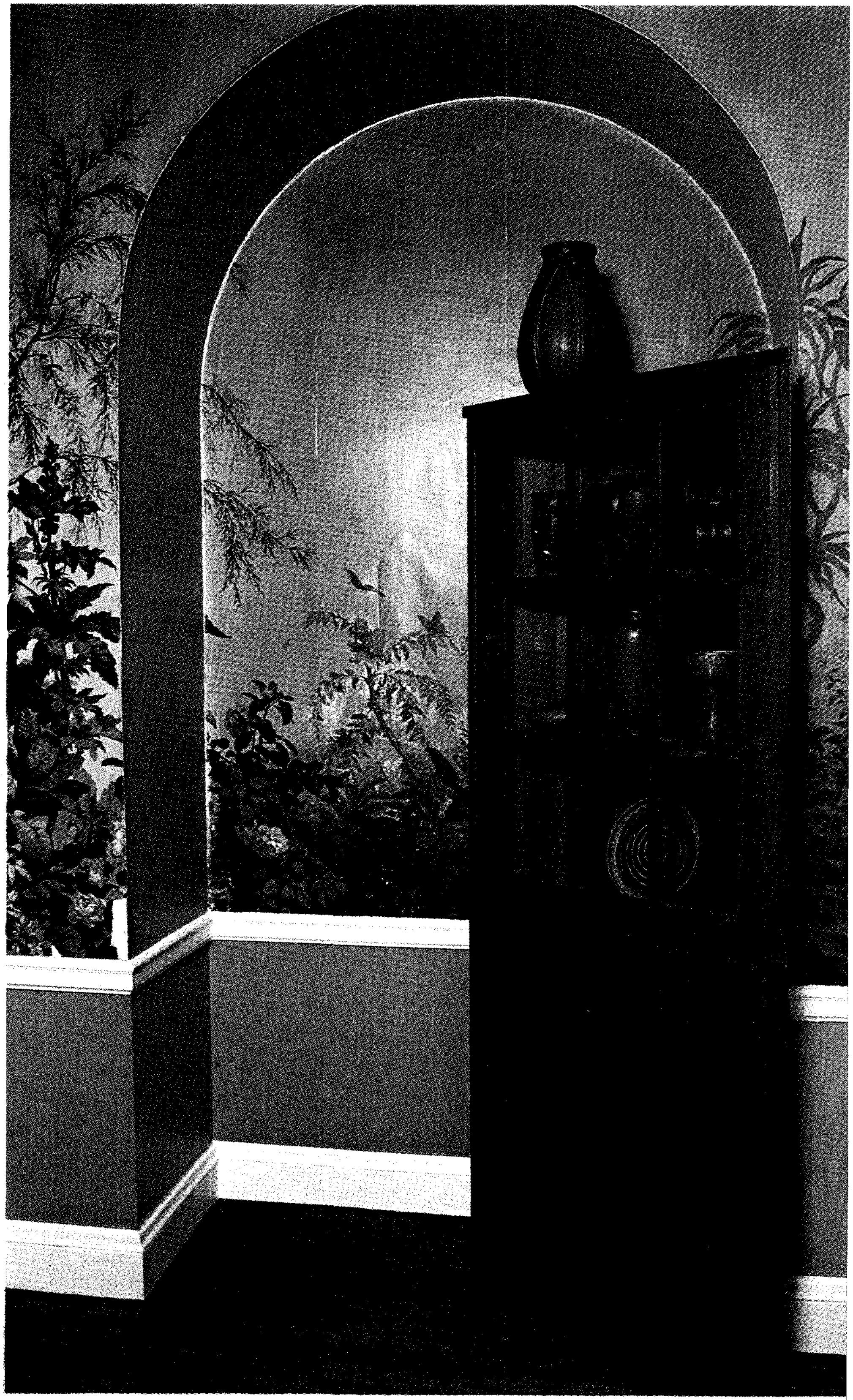


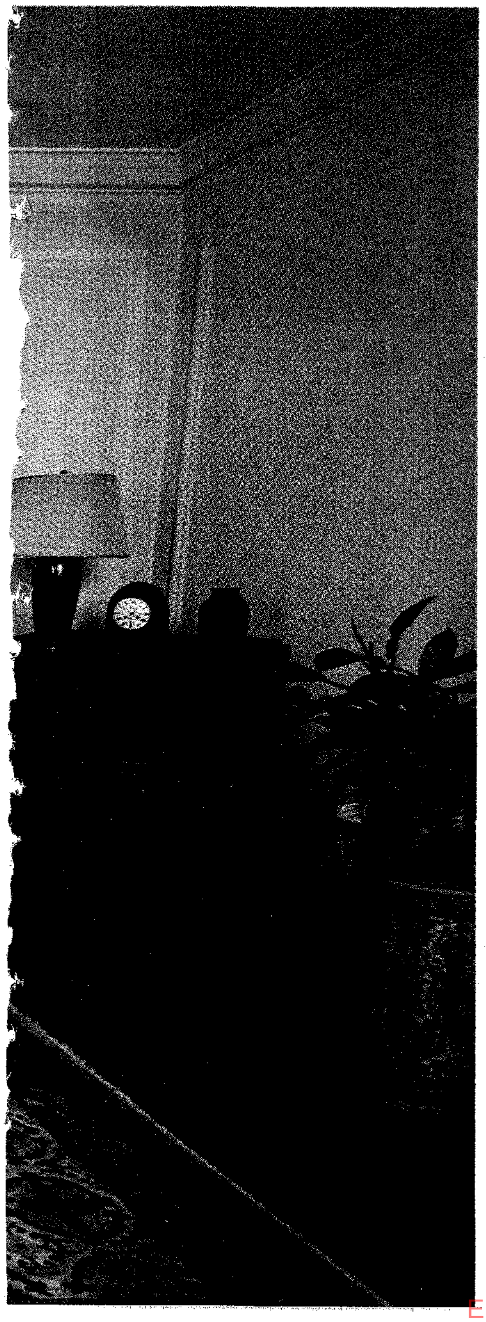




◀ **Vertical verité:** *Settee (left), matching chair, and round copper-tray-topped side table, shown in the entrance hall of antiques dealer Elaine Dillof's Westchester home, are top-quality examples of Gustav Stickley oak pieces.*

► **Diagonal archetype:** *A rare Gustav Stickley corner cupboard, filled with more Grueby pottery, is neatly placed in an alcove wallpapered with 50-year-old hand-blocked paper in a floral pattern.*





◀ **The good mix:** *Elaine Dillof (left) and her son Tony pose in their living room, holding Art Deco heads. The eclectic mix—patterned Chinese carpet, Japanese turn-of-the-century planters, and etched-glass Art Deco panel between the windows—proves that you can mix Mission and other styles successfully if all the elements are strong. The double bookcase, left, holds a large collection of Grueby pottery. All the lamps have Grueby pottery bases with mat finish in the distinctive Grueby green. The table is a fine variation of the drop-leaf construction at which Gustav excelled.*

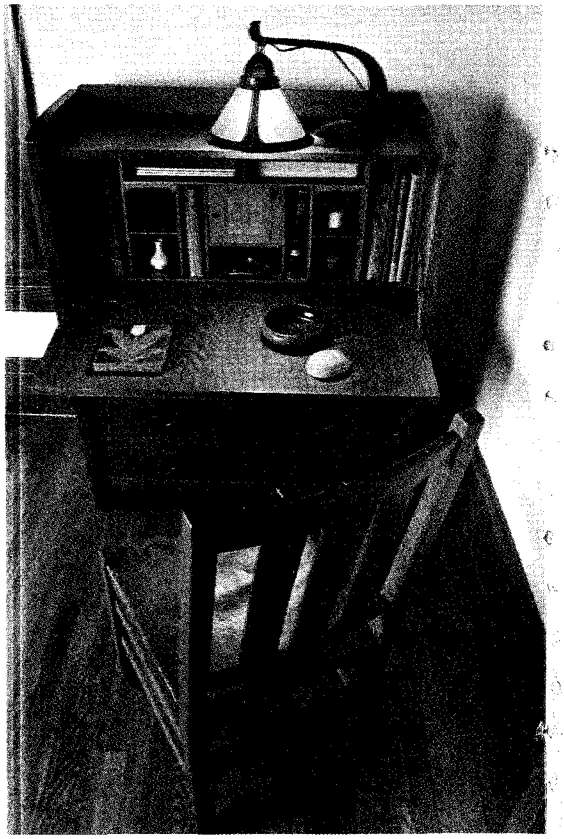
Pioneer Collectors

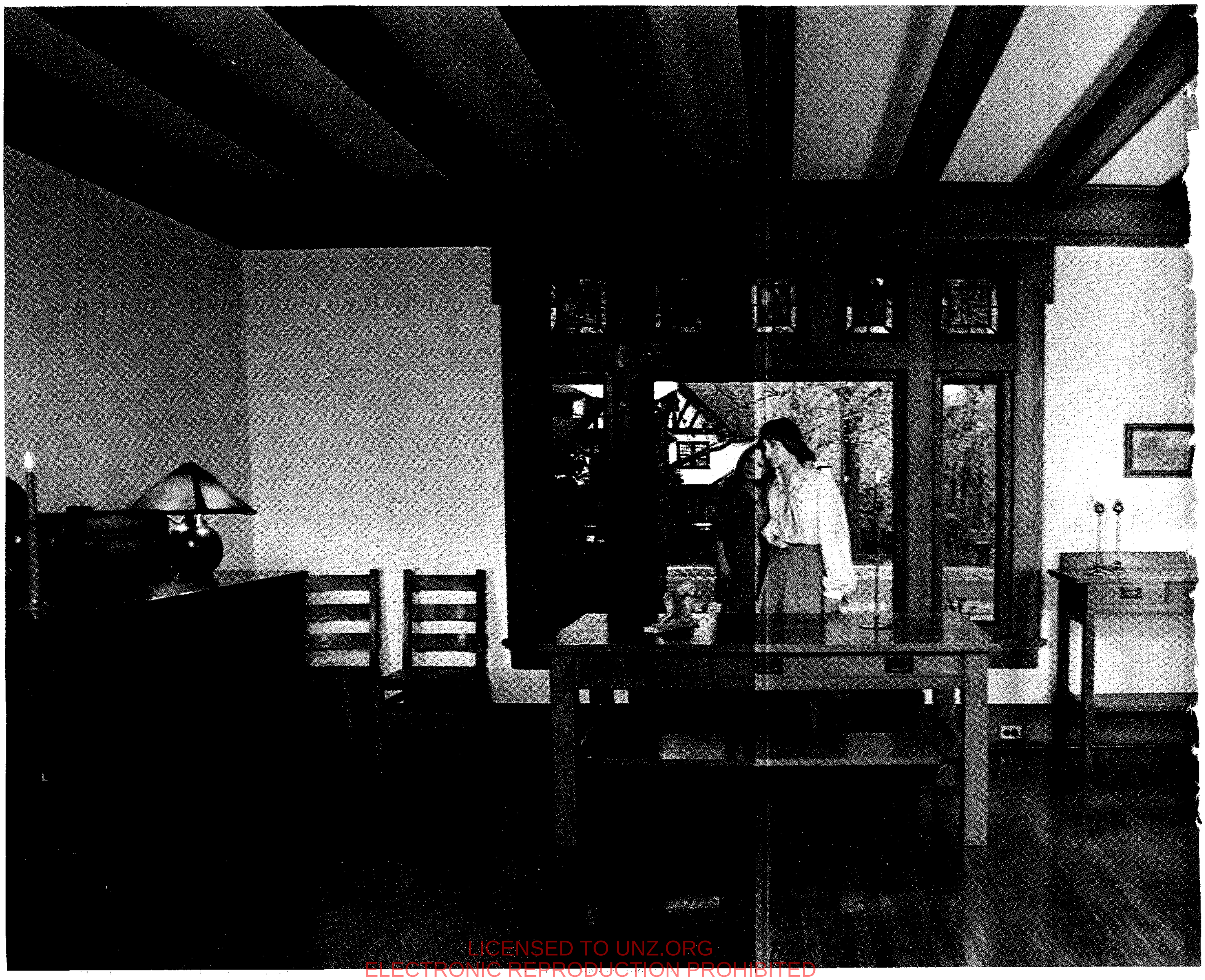
The Leichtis: Ethel and Terence Leichti, a young New Jersey couple, were responsible for bringing Mission—and particularly Gustav Stickley—furniture to the attention of the serious collecting world. They started collecting when they were graduate students in California in the sixties, and now have assembled one of the finest collections in the country. The Leichtis' Craftsman-period house was built about 1920, and the living room, in the photograph below, is the kind of room Gustav Stickley might have built himself. As John Crosby Freeman said in *The Forgotten Rebel,* "Gustav Stickley . . . rebelled against late Victorian furniture, architecture, and interior designs. He helped supplant the . . . imitation palace with an unpretentious bungalow, helped abolish bric-a-brac . . . overstuffed furniture."

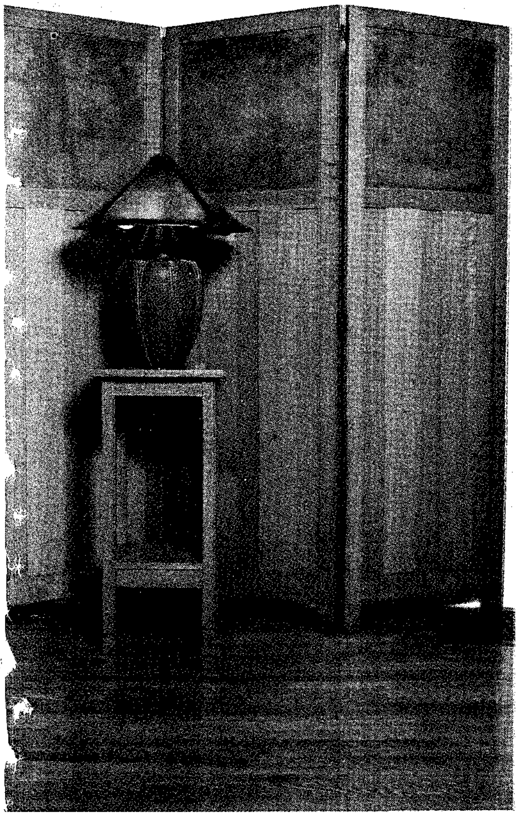
► **Gustav:** *The Leichtis' Mission collection is totally Gustav Stickley. In the photo (near right) is a rare Gustav secretary desk holding a lamp by metal artist of the period Dirk Van Erp, Grueby tile, scarab, paperweight, and other contemporary pottery.*

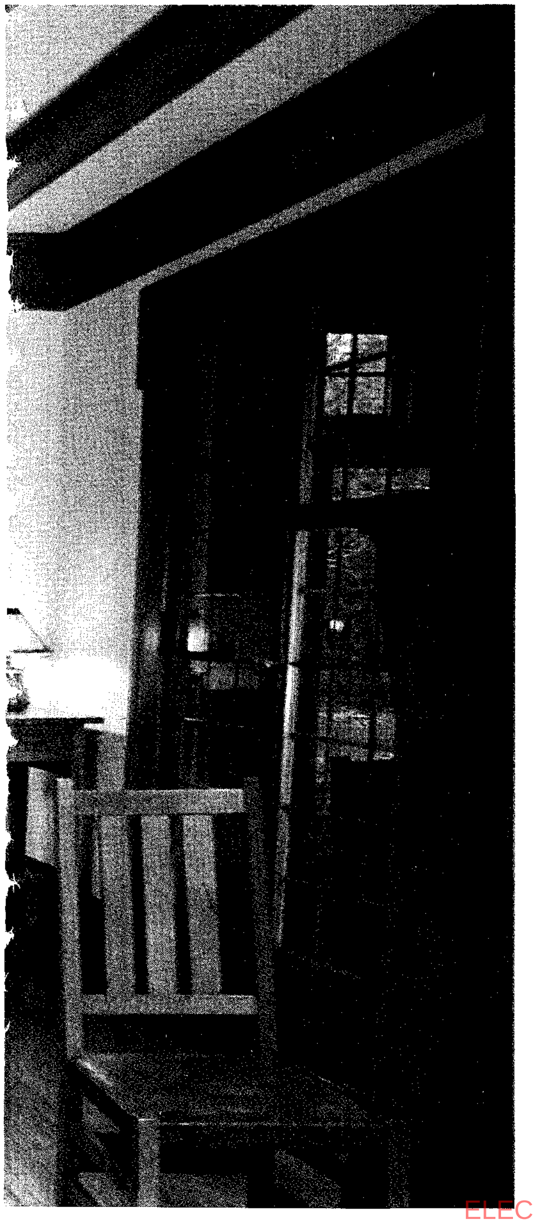
► **More Gustav:** *The Leichtis' Gustav-affinity is further exemplified by this rare three-panel oak screen and small pedestal table topped by another Dirk Van Erp lamp.*

▼ **Most Gustav:** *Ethel Leichti (below, with her daughter) considers the pair of chairs in the lower-left-hand corner of this photo to be the finest pieces Gustav made. The room is accessorized with more Dirk Van Erp lamps and candlesticks of the period (on the table) by Jarvie, a Chicago silversmith. There is a single Tiffany candlestick on the library table. You can tell the sideboard with its plate rack is early Gustav because of the iron hardware.*









"...Of the six Stickley brothers who made furniture, Gustav Stickley was the best..."

(Continued from page 49) with the machine-made and a resurgence of craftwork—everybody's potting or knotting or making jewelry or learning carpentry. Clearly, Mission's time seems to have come again.

As the modern movement has its designers—Mies, Saarinen, Eames, Breuer, and Aalto — Mission has its designer-manufacturers—and if you plan to collect, you should be aware of their differences.

There were six Stickley brothers who made furniture that included the best and worst of the period. Of the six, Gustav is the best. Since the brothers often copied Gustav (as did others), Gustav took to stressing his "Craftsman" name and his trademark (burned into the furniture or on a paper label), the signature "Gustav Stickley" under a joiner's compass enclosing the words "Als ik kan," Flemish for "All that I can do." The L. & J. G. (Leopold and J. George) Stickley designs were sometimes cruder and the oak inferior, but some consider their finish superior to Gustav's; occasional L. & J. G. pieces are on a par with Gustav's.

If Gustav Stickley were here today, he'd probably have published *The Whole Earth Catalog* instead of his magazine, *The Craftsman.* The latter had almost instant success, as did Stickley's Craftsman furniture. Do-it-yourselfers were building Craftsman furniture (and houses) from Stickley's own plans. Although good construction was paramount to Stickley, his imitators knocked off cheaply made, poorly finished copies. In 1909, someone even wrote a book showing how to build Mission furniture from orange crates. In a scant fifteen years, people were sick of the style and, according to dealer Don Magner, 1923 was the last year Mission was made. Gustav Stickley's furniture was the most expensive, and stopped selling first.

After his bankruptcy in 1915, Gustav made "Chromewald" furniture (which Don Magner describes as "awful—phony Colonial with color rubbed on") and designed a line of Chinese Chippendale, but soon quit manufacturing furniture, to experiment with finishes until his death in 1942.

In Buffalo, from about 1890 until the 1920s, Charles Rohlfs made one-of-a-kind custom furniture in a distinctive variant-Mission style.

Elbert Hubbard was a very successful salesman who dropped out to create the artistic community of Roycroft in East Aurora, near Buffalo. The Roycrofters handcrafted fine books, leatherwork, metalwork (mostly copper), and, only later, oak and mahogany furniture in heavy Mission style. The furniture is recognizable by the Roycroft mark—a combined orb and cross that resembles the women's lib symbol with an *R* in it—or the word *Roycroft* carved right in front.

The arts-and-crafts movement was not confined to the eastern seaboard. In Grand Rapids, in addition to Stickley Brothers, a company started by two of Gustav's younger brothers, there were Limbert, whose work tended to show more Art Nouveau influence, and Lifetime. Many lesser manufacturers and anonymous craftsmen also turned out Mission-style pieces all over the country. In the Midwest there was architect Frank Lloyd Wright, George Washington Maher, and George Grant Elmslie, and on the West Coast, architect Charles Sumner Greene of Greene and Greene.

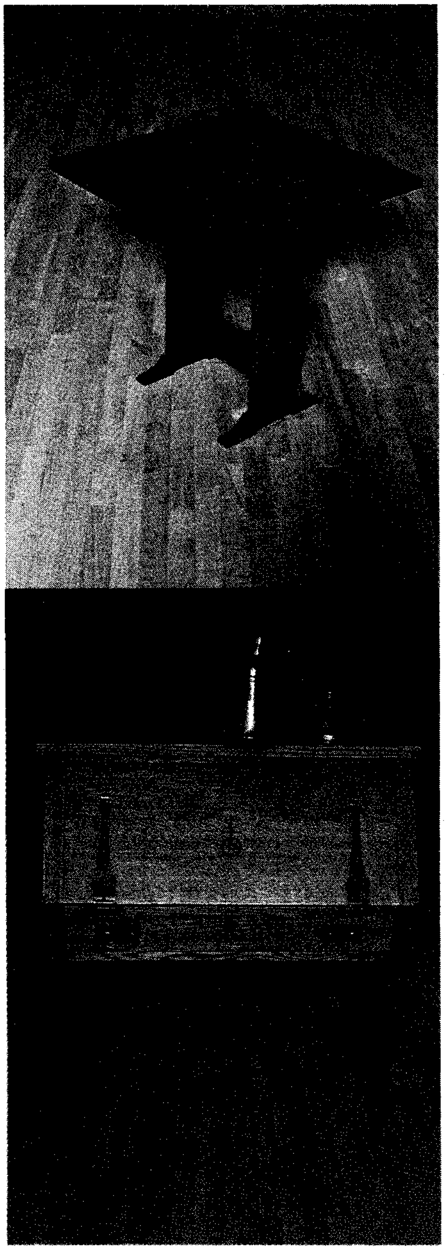
What makes Gustav Stickley the most important of these manufacturers is that he was the first to combine excellence of design and construction with factory production, creating a supply large enough and a price reasonable enough to bring his furniture within reach of the middle classes.

Current interest in Mission furniture is due to appreciation of how very good the best of it was. If Mission's popularity grows, the same junk that killed it off the first time will be back on the market, again dooming the style. This time, however, Gustav Stickley's work and other important pieces will be in museums or private collections, immune to public vagaries.

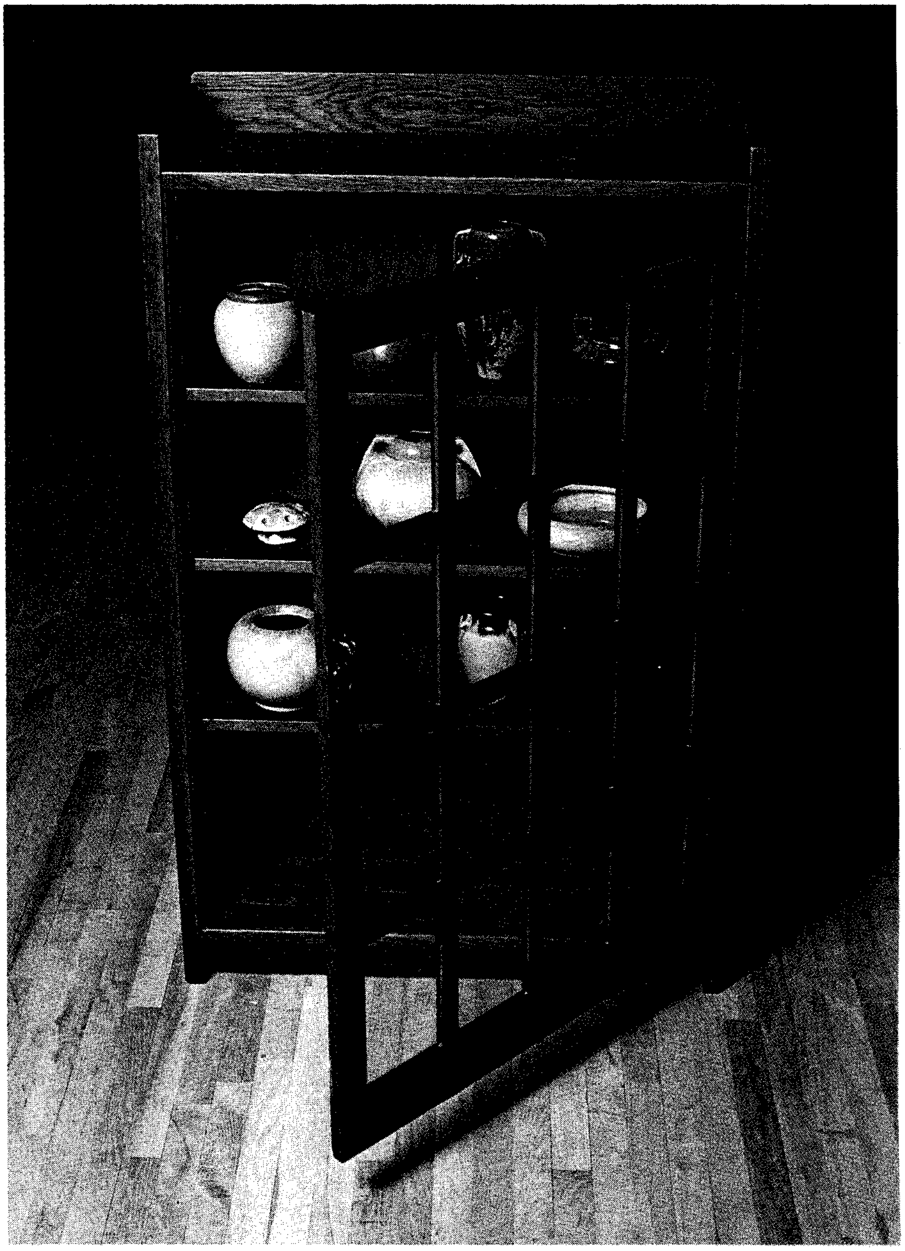
It is no accident that Mission is hailed as the first modern furniture. Gustav Stickley sought deliberately to create a totally new style, to suit the present. His success is all the more remarkable when one recalls the late-Victorian excess around him.

As one young collector said, "The furniture doesn't lie." There is a vocabulary used to describe Mission furniture and Gustav in particular: direct, uncompromising, severe, appropriate, sincere, honest, rational, sane, useful. Unlike William Morris and the English arts-and-craftsers who talked honesty of design and workmanship but made furniture gussied up with irrelevant artwork and pseudo-Gothic details, Mission is structural and functional. Gustav used construction to strengthen his furniture and to ornament it.

It is said that if you throw a Gustav



D. P. Magner *(Brooklyn, 624-7296): An L. & J. G. 24-inch-high table (top), $350; a Roycroft desk (above), $2,000.*



Beth Cathers Antiques *(62 Linden Street, Hackensack, New Jersey, 201 833-2573): This is your basic Gustav Stickley oak bookcase, 56 inches high, $850. Inside is a collection of Fulper pottery, circa 1900 to 1920, made in Flemington, New Jersey.*

piece out of a high window, it will shatter when it hits the sidewalk—but never at the joints. Dealer Beth Cathers smiles when she points out a joint that is mortised and tenoned, and pegged and keyed, in a surfeit of bonding; the collector happily notes that the towel rack on a washstand "is strong enough for an ape to swing from." The sturdy construction and minimal-care finish make this good furniture for an active home.

Most Mission furniture is oak, but there are pieces in mahogany and other woods. A variety of light and dark finishes was used. When not wooden, seats are usually leather, but rush and fabrics in a natural palette are also used; the leather is in loose cushions or upholstered with large metal studs. Library tables came with a choice of wood or leather top. Early Gustav pieces had iron hinges and large square wooden pulls; later, hardware and handles were hand-hammered copper with a patinaed finish. The hardware is meant to be dark, but if someone has already polished it, take heart: Smog rapidly produces the right patina.

It seems as if every family had a Mission library table, rocker, and reclining, or Morris, chair. Also common are servers and sideboards, single- and double-door bookcases, chairs, settees (Missionese for sofa), stools, benches, and umbrella stands. There were office and institutional lines, and some very good Mission in churches and libraries. Hotels of the period also offer rich troves.

Mission furniture looks good with bold rugs like Navahos and kilims, and with Oriental rugs. Some people live with nothing but Mission (even nothing but Gustav), but others like to mix. Styles that go best with Mission are stark modern (the similarity of some of Gustav's designs to Bauhaus, Italian design, and good Danish modern is startling); stark classic, like Shaker (which Gustav knew and admired); Art Nouveau; and, even better, Art Deco.

Make no mistake: Mission is not easy to enjoy. It is a stark style that is very demanding and begins to crowd out everything else. It destroys inferior pieces in the vicinity. If you like curves, sumptuousness, ornament, or variety, it is not for you. There is nothing to sink into. It is practically immobile: Pieces are heavy and hard to move and tend to demand being placed "just so."

The current New York market in Mission furniture is small. There are only four specialty dealers and a small number of serious collectors, although given the tendency to secretiveness, more collectors are undoubtedly hidden away. The dealers also collect. There is a strong sense that Mission is about to take off, which is fine for dealers (except that they will have more difficulty replacing stock) but not for all collectors, some of whom came to Mission as an economical (but nevertheless pleasing) solution to furnishing a home on limited income.

Ethel and Terence Leichti, who were the first to appreciate, seek out, and collect Mission, sensibly keep apart from the New York scene. Their knowledge is awesome; happily, they still genuinely enjoy the furniture.

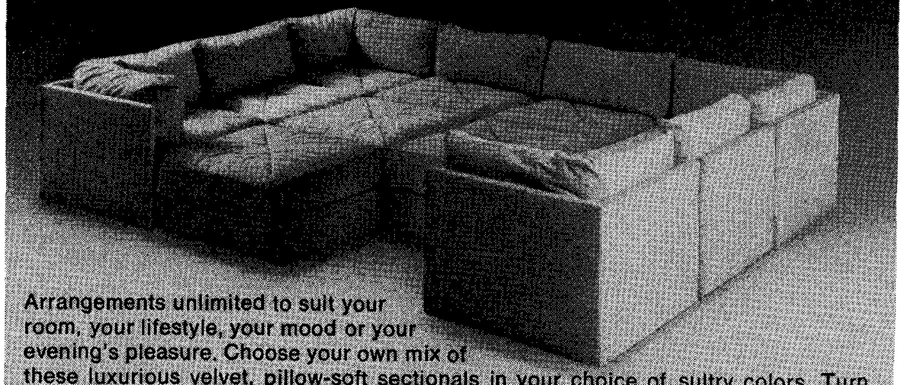
Price is hard to estimate because everyone is testing the water. Factors affecting price are design, construction, and rarity. Original catalogs are important references. Mission furniture underwent such heavy use that restored finishes are acceptable; many pieces were painted, or left out on porches or in yards, and desks and library tables usually have ink stains and cigarette burns. There is much disagreement as to method of refinishing. Frequently a piece needs only to be cleaned up: Using caution, wash it with something slightly abrasive and a little Ivory detergent thinned out, then seal with paste wax.

If all things were equal, Gustav would command the highest price, followed by L. & J. G. and Roycroft, then Lifetime, Limbert, and perhaps Quaint (one of Stickley Brothers' lines of furniture). An occasional anonymous piece is good enough in design and workmanship to merit a high price. In a different category are Rohlfs, Frank Lloyd Wright, and Greene and Greene, because their work is one of a kind and rarely on the market.

Don Magner has probably handled more Mission furniture than anyone. Rockers, recliners, settles, every sort of table, servers, sideboards, and chairs are piled together so tightly in his **American Arts & Crafts Warehouse** (by appointment: 624-7296) that you can't open a drawer without first moving something else. If a piece is of interest, he may lug it out to the sidewalk—fortunately, he is a big man. Don was the first Mission-ary I saw, and he was a marvel—pointing out distinguishing features, explaining construction, comparing hardware, hoisting chairs on a table so I could see differences, all the while commenting rapidly and answering questions patiently and at length.

Fabrics for the home by

Boussac of France, Inc.
979 Third Avenue
New York, 10022
4210534



Our new mad, mod "Turnabout" modules!

Arrangements unlimited to suit your room, your lifestyle, your mood or your evening's pleasure. Choose your own mix of these luxurious velvet, pillow-soft sectionals in your choice of sultry colors. Turn them into a shamelessly comfortable sofa, love seat, group-encounter pit, whatever turns you on. Armless modules are just $179. Corner sections, $189. Ottomans, $109. Versatile, velvet Turnabouts. We price them remarkably low because that's National's business.

What *you* do with our Turnabouts is nobody's business but yours!

Other fabrics available. Delivery charges extra.

NATIONAL furniture showrooms 115 East 29th Street (Bet. Park & Lex. Avenues) (212) MU 5-9431
Open Mon. thru Sat. 9-5; Thurs. 9-9; Sundays 10-5. Free Parking • Master Charge • Bankamericard

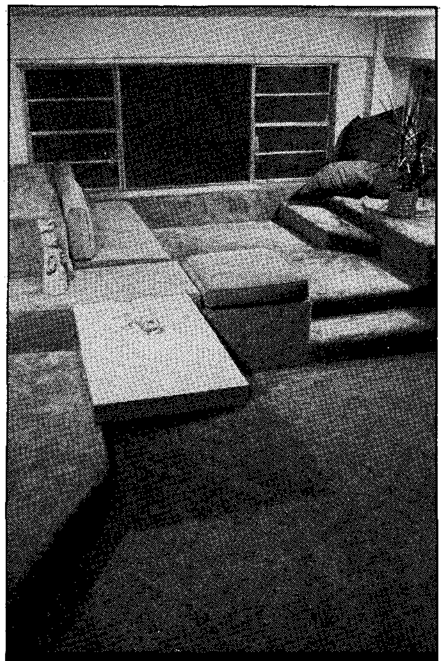
SEE WHAT SOME OF THE BEST DRESSED MEN ARE RELAXING IN THIS YEAR.

323 East 44th Street
New York, N.Y. 10017
(212) 684-6700

Send for our complimentary color brochure.

Vanleigh furniture is sold only through the trade.

Vanleigh



PLATEAUS LTD
TOTAL INTERIORS
FOR APPOINTMENT CALL 212-691-9838

THE SOFT CARPET WITH THE WORLD'S STRONGEST CARPET GUARANTEE!

American Dream carpet is the only luxury plush carpet in the world that carries a 5 year commercial guarantee • Choose from 32 decorator colors • American Dream has SCOTCHGARD anti-soil and 3M static control • Come visit A. Alpert. You won't be shocked by our prices.

A. ALPERT, Inc.
CREATORS OF DISTINCTIVE FLOORS
RUGS • CARPETS • VINYLS
OPEN SATURDAYS
674 NINTH AVENUE (47th St.)
NEW YORK, N.Y. 10036
Phone (212) 246-9555

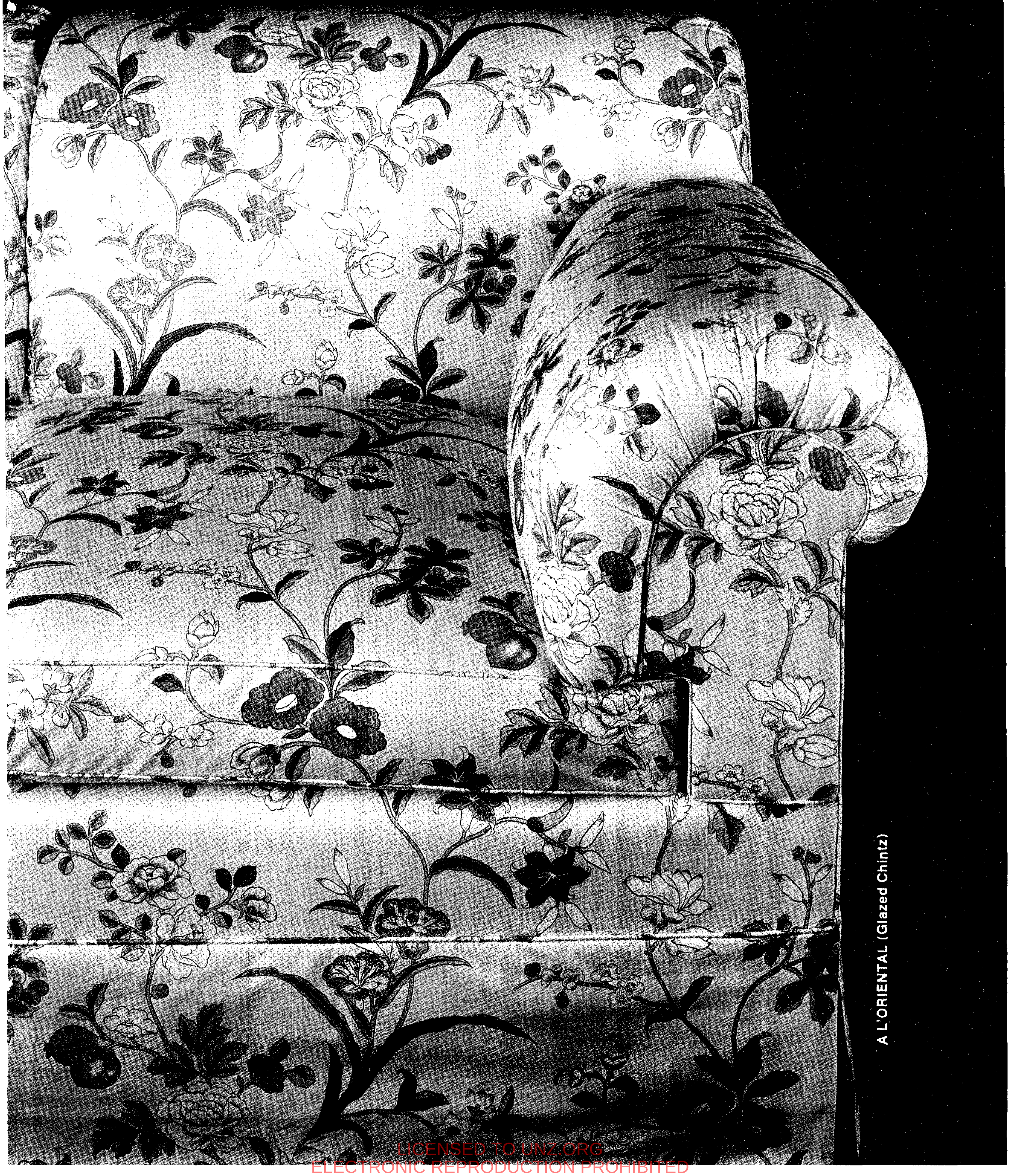
For his own sake, he is probably too generous with his knowledge. His prices depend on rarity, condition, and quality of design. "Every one of them made some beautiful furniture and every one made some clunkers, including Gustav. And some unsigned pieces have great design." Generally, he charges $500 to $1,000 for a "nonrare substantial piece," more for rare, less for individual chairs and minor pieces, "even under $100." Asked for advice for buyers, he considered a moment and answered: "Buy pieces you like, whether signed or not, when at reasonable—under $300—prices. If buying as investment, insist on reputable dealers, make sure the label or signature is right. Finishes can be restored, but price should be less with each additional flaw." He sells the furniture as is ("I'll clean up, glue, but not upholster").

Beth Cathers was a dealer in Art Nouveau and Deco, but virtually all she owns and sells now is of the American arts-and-crafts period. "Because it is the best construction, easy to live with, quality for the money—total desirability." Her home is all Mission but not all Gustav. "Roycroft often comes close"—on the basis of construction, design, and desirability—"and L. & J. G. made some terrific pieces, although Gustav is rarer." Everything for sale in her shop is in finished condition; Naugahyde is used for reupholstering unless the customer wants to pay the higher cost of leather. Recently, the selection included "your basic terrific Gustav single-door bookcase" ($850) and a ditto Gustav china cabinet ($650). An L. & J. G. bookcase was $350. Beth also has handled Rohlfs and Wright and may get Greene and Greene. Price depends on rarity and condition, "not whether a piece is signed. People know whose work it is—if not, you depend on your dealer. I would not charge more for a signed as opposed to an unsigned piece." **Beth Cathers Antiques** recently relocated to 62 Linden Street in Hackensack, New Jersey; hours are 11 A.M. to 5 P.M. on Saturday, or by appointment, and the phone is (201) 833-2573. To get there, cross the George Washington Bridge to Route 4 to the Hackensack Avenue exit in Hackensack, follow Hackensack Avenue onto Anderson and turn right onto Linden.

Age of Innocence (14 Purchase Street, Rye, New York, 914 967-2778) sports a purple awning at the end of Rye's short main thoroughfare. Americana predominates: hook and braid rugs, patchwork quilts, pine, baskets—and Mission, which first interested Elaine Dillof about six years ago when she "was looking for something good that was not yet collected." She be-

clarence house

40 EAST 57TH STREET • NEW YORK • THROUGH DECORATORS AND FINE STORES



A L'ORIENTAL (Glazed Chintz)

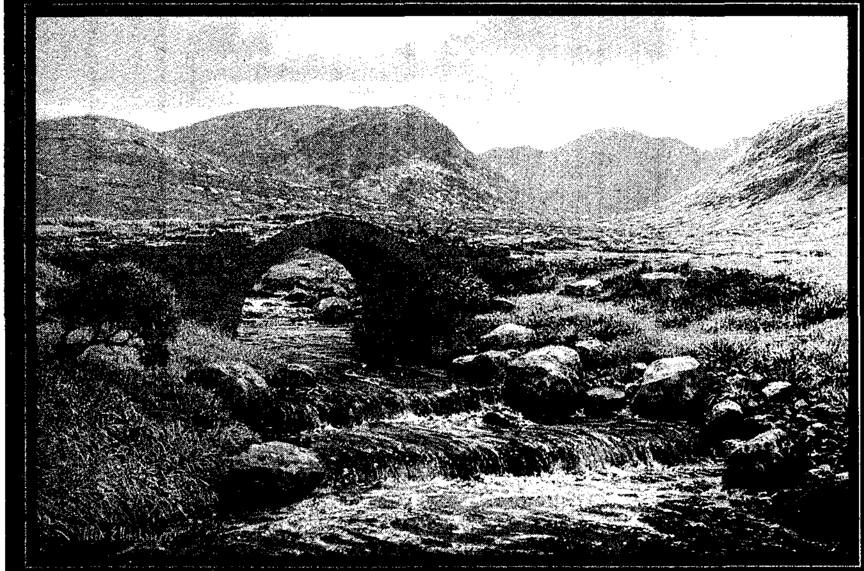
lieves that uncomplicated designs of any period go well together and, in verification, an Amish quilt hangs above a Gustav table with Rookwood pottery on it. The Mission furniture, grouped invitingly in one area, includes a small L. & J. G. table ("I sell L. & J. G. with enthusiasm but they are second on my list"), an anonymous library table, a Gustav china cabinet, and a handsome Gustav armchair. A signed Gustav umbrella stand was $225. Another chair was a signed L. & J. G. rocker with leather seat ($145). Hours are 11 A.M. to 4 P.M. daily except Friday and Sunday, and by appointment.

The latest entrant, opened in October, is the **Jordan-Volpe Gallery** (457 West Broadway between Prince and Houston streets, 533-3900), which has Mission oak as one of four areas of concentration. This gallery is "art meant to be lived with." Vance Jordan and Todd Volpe came to SoHo for the space, in order to show the furniture in a comfortable way that would "explain it to the public—although Mission started as the ultimate middle-class furniture." The large and attractive main room is set up in living suites, with the area along the south wall treated as somewhat more formal exhibition space. "Ninety-five percent is signed. Signature is very important," Vance believes, "especially since Gustav published his designs and showed people how to make his own things." An "L. &. J. G. average desk, signed, in good condition" would be around $375; Morris chairs would start about $400 to $500 (fine leathers have been used to re-cover pieces), but a "signed Gustav, the best Morris chair," could be $1,200. Hours are 11 A.M. to 6:30 P.M. Tuesday through Saturday.

A little knowledge being what it is, inferior Mission may be priced higher at a store that does not concentrate on the style than at one of the four specialists—but an important piece could go, unrecognized, at a bargain. In town, the West Village is one area to check. **Snug Harbor** (502 Hudson Street, WA4-6118) had a Stickley Brothers oak rocker for $200. **Pilgrim's Progress** (363 Bleecker Street, 929-4165) carries American work from late eighteenth century on up to Deco, but has a space problem, so there are no Mission pieces now on display; Stickley Brothers, Roycroft, and even a Gustav screen ("not signed but in his 1911 catalog") are reportedly in storage. Uptown, Mission is not a favorite at **Things Antique** (250 West 77th Street, 799-0755), but there was a stripped rocker in need of upholstering ($85), a small open bookcase ($65), and a mirror for $75. And I won't be specific, but in Manhattan a rare, early Gustav piece in fine condition recently sold for only $175. ■

Peter Ellenshaw

Sea Reflections



Donegal Bridge

Two limited edition prints of Peter Ellenshaw's paintings, *Sea Reflections* and *Donegal Bridge*, have been produced by Jeffries Banknote Company using the highest quality materials available. The entire process has been personally supervised by the artist, who has signed and numbered each print.

As unique proof that no continued reproduction is possible, a small numbered portion (approx. 4 1/2" x 1-1/2") of the original color plate, with certificate of authenticity, will accompany each print.

Edition is limited to 500. Print size is 23-1/4" x 35," $200 each, postpaid, shipped flat. Mail check or Money Order to W. S. Galleries, P.O. Box 6272, Santa Barbara, Calif. 93111. California residents add 6% sales tax.

GENUINE CHINDIA*

A lyrical medley of color in deep, luxurious wool . . . handmade and hand-carved in India. This magnificent rug is just one of 47 India handmade rug treasures shown in full color in our new booklet. Also included—exciting decorating ideas in one beautiful, full-color setting after another. For your copy, send $2 to

SCHUMACHER

F. Schumacher & Co., 939 Third Ave., New York, N.Y. 10022
Available through Interior Designers and Architects.

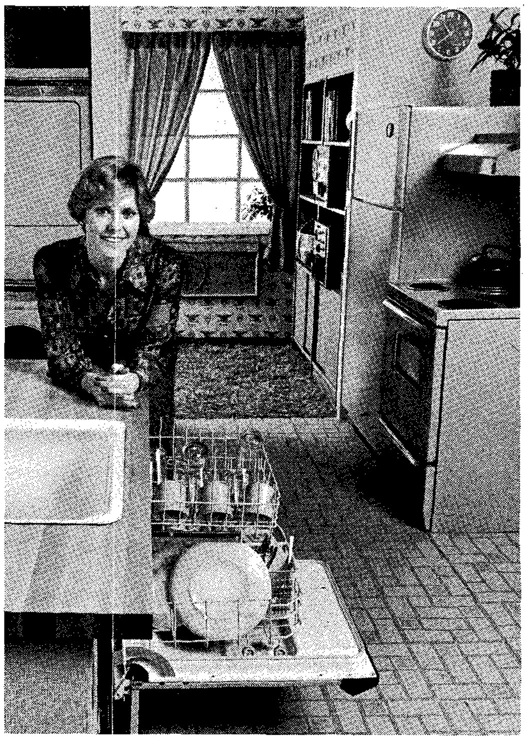
The sewn-in Woolmark label is your assurance of quality-tested fabrics made of the world's best . . . Pure Wool.

PURE WOOL

*Trade name registered by Pande, Cameron & Co. of New York.

Extra money.

Now East River can lend you the extra money you need to furnish your home at far less than most retail credit and personal loan plans.



You can borrow from $500 to $10,000 to furnish and equip your home—everything from dishwashers, clothes dryers and air conditioners to ranges and lawn sprinkler systems. You may qualify even if you rent, provided that your lease extends for the period of the loan plus 6 months.

The cost? Far less than the finance charge levied by most charge cards and retail credit plans. See the chart below.

East River Extra Money gives you the cash to get the best bargains—furniture, large appliances, wall-to-wall carpeting—the kind of things you want to equip, remodel and beautify your home.

It's easy to get Extra Money at East River. Just send in the coupon, or stop in or call any one of our conveniently located offices. You don't even need to be a depositor. Ask about our Extra Money loan today. You'll receive a fast answer to your request. And should you also need a home improvement loan, ask about our Fix It Money.

Examples of Amounts and Payments 60 Days to First Payment. (Please inquire about other terms and amount of monthly payments to fit your budget.)

12 MONTH LOAN			24 MONTH LOAN			36 MONTH LOAN		
Amount Financed	Finance Charge	Monthly Payment	Amount Financed	Finance Charge	Monthly Payment	Amount Financed	Finance Charge	Monthly Payment
$ 500	$ 31.00	$ 44.25	$1,500	$175.44	$ 69.81	$3,000	$541.68	$ 98.38
800	49.72	70.81	2,000	233.92	93.08	3,500	632.08	114.78
1,000	62.12	88.51	2,500	292.40	116.35	5,000	902.92	163.97
ANNUAL PERCENTAGE RATE: 9.77%			ANNUAL PERCENTAGE RATE: 10.03%			ANNUAL PERCENTAGE RATE: 10.52%		

EAST RIVER SAVINGS BANK

Member FDIC

Deposits or withdrawals may be made at any of our offices. **In Manhattan:** 26 Cortlandt St. (212) 374-4596 • World Trade Center-PATH Concourse (212) 374-4646 • 110 William St. (212) 374-4652 • 60 Spring St. (212) 374-4640 • 41 Rockefeller Plaza at 50th (212) 374-4615 • Rockefeller Center Subway Concourse at 49th (212) 374-5720 • Third Ave. at 68th (212) 374-4636 • Amsterdam Ave. at 96th (212) 374-4623 • **Queens:** Korvettes Flushing Plaza Complex, 41-77 Kissena Blvd. (212) 961-2444 • **Staten Island:** Staten Island Mall (212) 761-3600 • **Long Island:** 325 Main Street, Huntington (516) 549-0088 • 5500 Sunrise Highway, Massapequa (516) 799-1400 • 320 W. Sunrise Highway, Valley Stream (516) 791-1400

EAST RIVER SAVINGS BANK
Dept. MK 26 Cortlandt St., New York, N.Y. 10007

Please send me an Extra Money loan application for home furnishings and equipment.

☐ I own my home. ☐ I rent.

I will need approximately $ ____________ for the purchase of ____________________

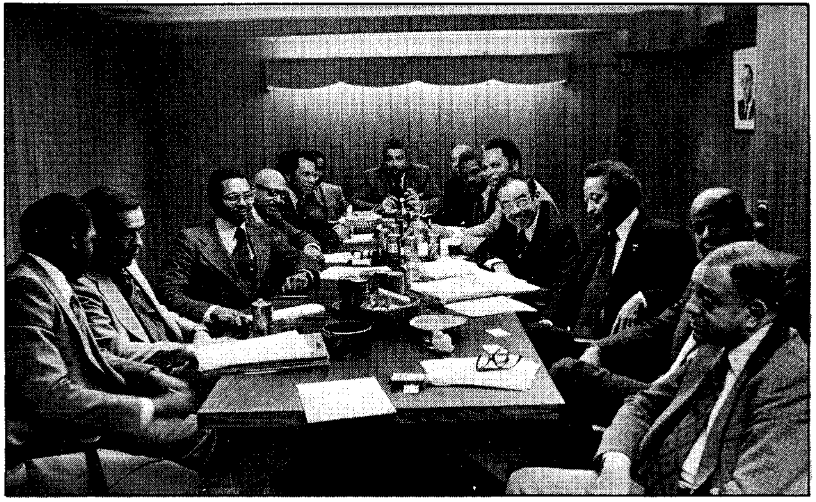
NAME ______________________ PHONE NO. ____________________

STREET ____

CITY ____________________ STATE ____________________ ZIP ____________

East River money.

OWEN PHILLIPS



Strength in numbers: *Some of "100 Black Men" (the prestigious organization actually has over 400 members) meet to discuss ways of benefiting the black community.*

The Power of 100 Black Men

By Jacob Wortham

"...As one member of the organization puts it, 'Any black man in this city with clout is a member of 100 Black Men'..."

It is a cold and windy afternoon, and West 125th Street is almost deserted. Only the junkies and a few street hustlers are to be seen on Harlem's busiest thoroughfare. Passing up an opportunity to buy a "$200 watch for 50 bills," I rush through the doors of Freedom National Bank for a four-o'clock appointment with J. Bruce Llewellyn, president of a little-known group called 100 Black Men.

Llewellyn appears within a half hour, his massive bulk spread over a six-foot, five-inch frame, and apologizes profusely for keeping me waiting. In Freedom National's boardroom he sprawls over a wobbly, tobacco-brown vinyl couch to reflect on his success as an entrepreneur. As the bank's former board chairman and the owner of a supermarket chain grossing $36 million a year, he has the articulate and self-confident manner of a man who has made it to the top and knows there is a 98 percent chance that he will remain there. "Sure, you might say I have arrived, and so have most of the guys in 100 Black Men," he muses. "Together we encompass the most accomplished group of blacks in this country, and we are—without a doubt—the most powerful black organization in this city. And 100 Black Men is using its influence to effect meaningful change for the total black community."

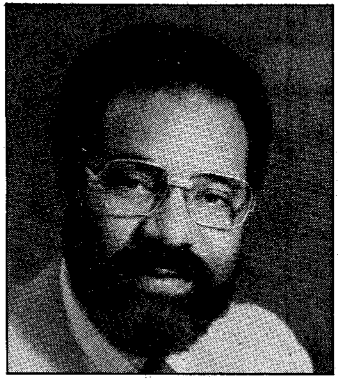
100 Black Men is a misnomer. There are more than 400 active members. They are lawyers, doctors, civil-rights advocates, bankers, corporate vice-presidents, and government officials. John Holloman, president of the New York City Health and Hospitals Corporation, is a member. So are Deputy Mayor Paul Gibson, Deputy Chancellor of the Board of Education Bernard Gifford, and Vernon Jordan of the Urban League. And the list goes on. As Earl G. Graves, a member, and publisher of *Black Enterprise* magazine, puts it, "Any black man in this city with clout is a member of 100 Black Men."

Roy Cobb, one of the group's founders and a senior partner in Clancy Insurance Associates, recalls how 100 Black Men was organized twelve years ago primarily to get more blacks into city government jobs and to protect the positions of those blacks who were already on the payroll. "At the time," reminisces Cobb, "there were only two or three high-ranking officers in the police and fire departments."

Now, while assuming a nonpartisan stance, the men boast of frequently having substantially influenced the choice of a black for a high-level position in the state or municipal government. Llewellyn likes to recall how the group persuaded former Mayor John Lindsay to appoint Benjamin Malcolm as city corrections commissioner five years ago: "He [Lindsay] had not even considered a minority person for the spot," Llewellyn says. "We recommended Malcolm and insisted that he be given a shot at running the prison system, which had—and still has—a predominantly black and Puerto Rican population." Other appointments for which these men feel they were in large part responsible are those of John Holloman, president of the Health and Hospitals Corporation; Bernard Jackson, an administrative assistant to the governor; and Benjamin Ward, state corrections commissioner.

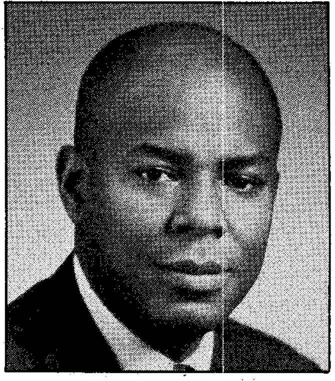
Originally, the organization was called "100 Men." "Black" was added seven years ago at the height of the black-consciousness movement. The group's all-male distinction, however, is not likely to change anytime soon. "A few women have applied for membership," *(Continued on page 65)*

Black Is Powerful:

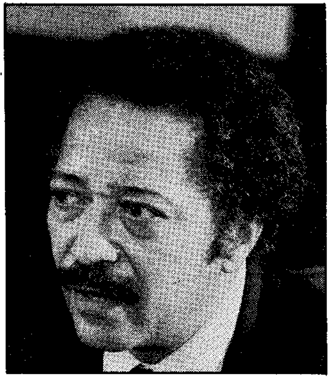


Arthur Barnes, 46, succeeded Eugene Callender as president of the New York Urban Coalition a year and a half ago. He came to the job from the Institute for Mediation and Conflict Resolution, where as a vice-president he had settled a dispute between Columbia University and the mostly black and Puerto Rican community that surrounds the Morningside Heights campus. Columbia had planned to drop its CEEP program for minority students in 1972. Barnes stepped in and worked out a solution that allowed the program to continue.

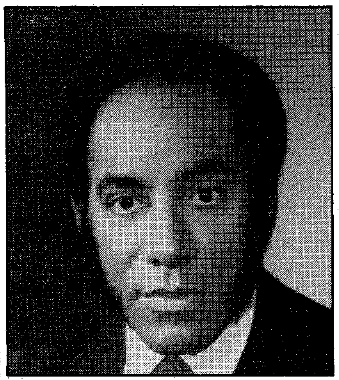
Robert Carroll, 42, was a deputy administrator in the city's Human Resources Administration when he was tapped for a vice-presidency at City College three years ago. Educated at predominantly black Florida A & M, Columbia, and Yale, Carroll is head of communications and public affairs at CCNY. His appointment was generally applauded by the school's minority students, and he has worked hard to convince them he is not a high-ranking token. As a vice-president, he serves on all of the school's policymaking committees, and is not reluctant to make his presence felt.



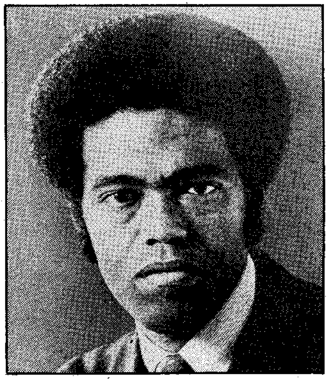
Richard Clarke, 49, calls himself "the biggest black headhunter in the country." He is president of Richard Clarke Associates, a successful executive-search firm, serving a predominantly black clientele. With offices in New York and Chicago, Clarke claims to have placed more than 900 blacks in blue-chip positions last year. He roams the country in search of black talent for scores of Fortune 500 companies such as Exxon, Equitable Life, IBM, Xerox, CBS, Avon, and others. Between expeditions, he spends a lot of time at the Studio Museum in Harlem, where he is chairman of the board.



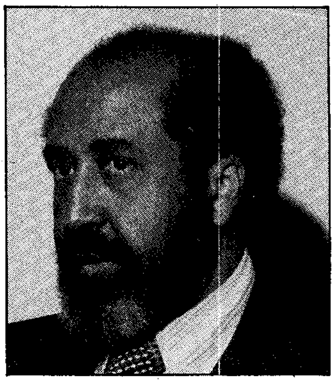
David Dinkins, 48, is a man with a tenacious sense of survival. He lost a chance to become a deputy mayor three years ago when it was revealed that he had not filed income-tax returns for several years. Believed politically dead, he eventually cleared up his tax problem and was appointed city clerk in 1975. As the hard-nosed, sometimes abrasive chairman of the Council of Black Elected Democrats in New York State, Dinkins wields considerable influence both in Albany and at City Hall. He is also a vice-president of 100 Black Men.



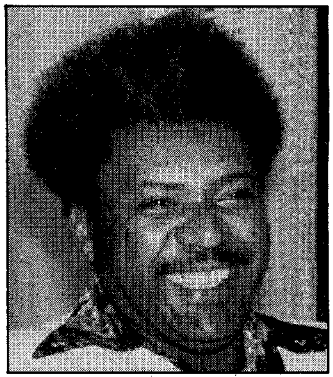
Earl G. Graves, 42. As publisher of *Black Enterprise* magazine, Graves has tapped a lucrative and captive market, while gaining national recognition as an expert on black economic interests. By adopting a format that resembles the best of *Money* and *Fortune,* he has created a publication that has definite snob appeal among the black middle class. An administrative aide to Senator Robert Kennedy in the sixties, he started *Black Enterprise* in 1970, and turned a profit the first year. Today the magazine has a circulation of 207,000, and advertising revenues last year totaled nearly $3 million.



Gilroye Griffin Jr., 38. Educated at Dartmouth and Columbia University Law School, Griffin appears to have found a home at the "Black Rock." As vice-president of management planning for CBS, he oversees the activities of eight key departments and is probably the most influential black within the corporation. "He is definitely not just another chief deputy to the colored," says one longtime CBS executive. The affable young man from "magnolia land"—Columbia, South Carolina—came to CBS over two years ago from Kenyon & Eckhardt Advertising, where he'd been a vice-president.

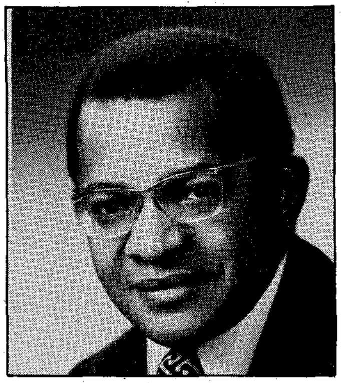


John L. S. Holloman, 56, got his job with the help of 100 Black Men, Percy Sutton, and the *Amsterdam News.* The corporation's board of directors reviewed the credentials of more than 160 candidates before acceding to demands from the black community that a black be appointed president of the often unwieldy Health and Hospitals Corporation. After nearly three years on the job, Holloman—plagued by a perpetual financial crisis—has failed to convince most people that he is the right man for the job. And, ironically, some of his earlier supporters now say privately he was a bad choice.

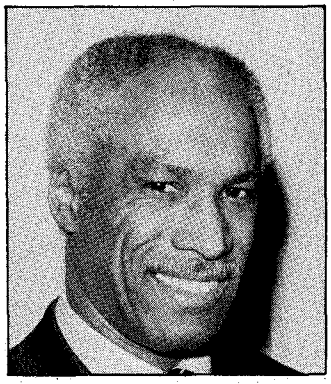


Don King, 44, is the only member of 100 Black Men who has "done time." Normally this would preclude his acceptance into the group, but King is no ordinary ex-con. As a flamboyant impresario of Muhammad Ali spectacles, he made a bundle of cash and has emerged as the first black heavyweight promoter in the lucrative sport of boxing. King scored his biggest victory two years ago, when he wrested the Ali-Foreman fight out of the hands of Top Rank, Inc., a closed-circuit-television firm that had held a virtual monopoly on Ali's previous fights.

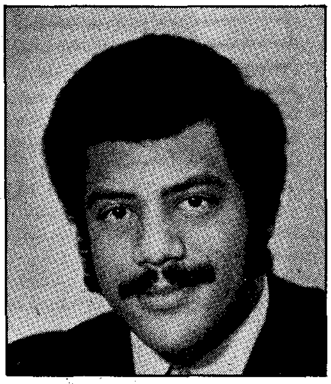
Some Faces in the Group



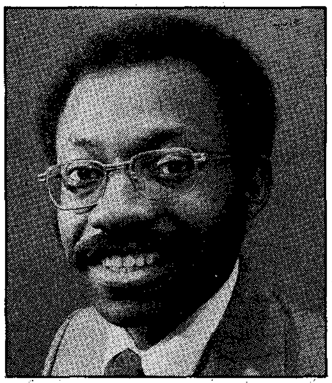
Hughlyn Fierce, 41, was a vice-president in the corporate banking department of Chase Manhattan when J. Bruce Llewellyn approached him three years ago about taking over the management of the then ailing Freedom National Bank. After eleven years at Chase, Fierce's star was just beginning to rise. Naturally, he was reluctant to leave. He had a change of heart, however, when the management of Chase agreed to grant him a three-to-five-year leave of absence, enabling him to retain his company affiliation while heading the rescue mission at Freedom National.



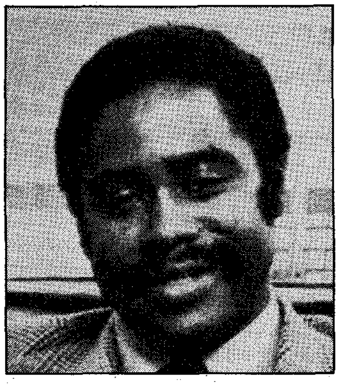
Paul Gibson, 48, is the city's deputy mayor for planning, a job which remains curiously undefined. A man of prodigious restraint, Gibson is often characterized by political reporters as one of the "silent partners" in the Beame administration. He was a vice-president of American Airlines when the mayor, at the urging of 100 Black Men, brought him aboard in 1974. Except for a stint as legislative counsel to the City Council, Gibson's present job is his first politically oriented assignment.



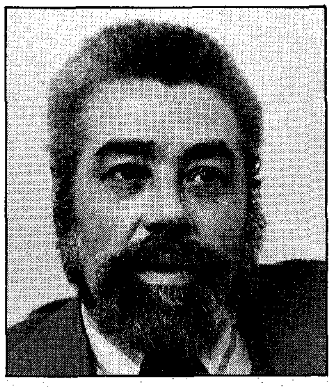
Bernard Gifford, 33. "To be young, gifted, and black—that's where it's at" are lyrics to a popular song that Gifford may have taken quite seriously. He went from Bed-Stuy to earn two fellowships at Harvard and a Ph.D. from the University of Rochester. Before assuming his present assignment as deputy chancellor of the Board of Education, he put in a year as president of the City-Rand Institute. Despite his tendency to be somewhat aloof, he is a popular figure in the black community, and would have little trouble establishing a political base if he ever decides to seek elective office.



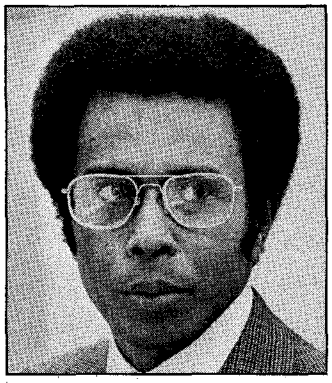
Simon Gourdine, 36, is deputy commissioner of the National Basketball Association. Somebody in the NBA likes Gourdine. A onetime assistant U.S. attorney, he joined the NBA staff in 1970 as an assistant to Commissioner Walter Kennedy. Two and a half years later, he was promoted to vice-president for administration, and in 1974, the NBA team owners elected him deputy commissioner. Gourdine is the league's chief legal counsel. "I'm not a token," he says. "I'm here because the owners believed me to be the best man for the job."



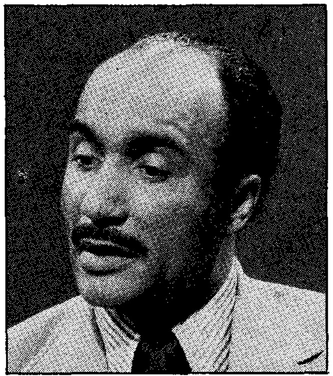
Edward Lewis, 36, publisher of *Essence* magazine. The odds were against Lewis—and a small group of friends—when the maiden issue of the now successful fashion magazine for black women rolled off the presses in May of 1970. Lewis and his associates, all novices in publishing, were offering yet another black publication, at a time when such magazines were going under at a rapid rate. Last year, under Lewis's tough and almost autocratic rule, *Essence* pulled in advertising revenues totaling more than $3 million, making it the strongest competitor to the ubiquitous *Ebony* and *Jet.*



J. Bruce Llewellyn, 49, is the unofficial "grandee" of New York's growing black middle class. President of 100 Black Men for the past six years, Llewellyn is the principal owner of Fedco Foods Corporation, the nation's fourth-largest black-controlled business. Fedco operated eleven supermarkets when Llewellyn and his partners acquired the firm from white ownership seven years ago. Today there are fifteen stores in the chain and average sales have jumped from $15 million in 1969 to $36 million last year. A resident of Riverdale, Llewellyn maintains close ties with Harlem.



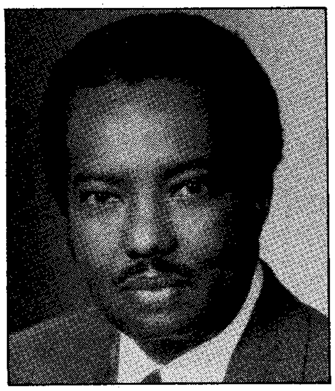
Archibald Murray, 43, has spent most of his sixteen-year legal career working in public and private agencies concerned with criminal-justice reforms and legal assistance to the poor. Educated at Howard University and Fordham, he is generally given an A-plus for his performance as executive director of the New York Legal Aid Society. Industrious and blessed with a gift for organization, he is the first black ever to head the society's staff of about 700 lawyers. Previously, he had been commissioner of the New York State Division of Criminal Justice Services.



Basil Paterson, 49, has not sought elective office since he made an unsuccessful bid for lieutenant governor in 1970. "I just haven't seen anything that interested me or that seemed attainable," says Paterson. As vice-chairman of the Democratic National Committee, he is one of the party's most influential blacks. Some political observers believe the dapper and immensely popular ex-state senator may be lying low until the next mayoral election. These days he earns his living as president of the Institute for Mediation and Conflict Resolution.

Some Faces in the Group

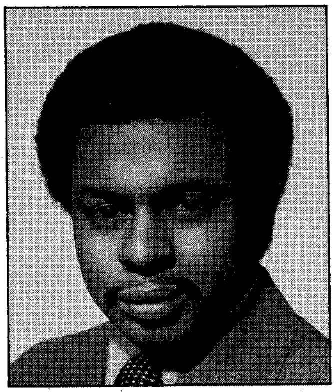
Samuel R. Pierce Jr., 54, is the sole black partner in the prestigious Park Avenue law firm of Battle, Fowler, Lidstone, Jaffin, Pierce & Kheel. A diehard Republican, Pierce was general counsel for the Treasury Department during the Nixon years. He gave up a seat on New York's Court of General Sessions in 1960, and in 1970 took the Washington job, the supervision of the Fed's 900 lawyers. Friends describe him as a no-nonsense person, who often seems to have an almost fanatical predisposition for hard work. Pierce has many corporate-board affiliations.



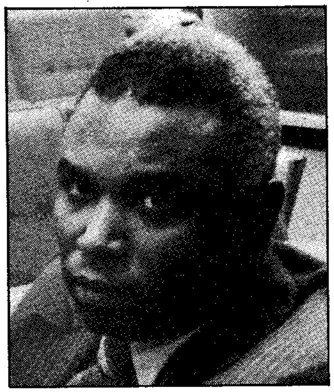
John Procope, 43, was virtually unknown in the black community before he became editor and publisher of the *Amsterdam News* in 1974. Procope and five other investors acquired the 62-year-old black weekly in 1971 from Dr. C. B. Powell. Procope, who describes himself as a "marketing man," seems content to leave well enough alone. And the *Amsterdam* is doing well under his leadership. With an audited circulation of 91,000, it is still the most widely read black-oriented newspaper in the country.

Charles B. Rangel, 46, stunned party leaders in 1970 when he narrowly defeated Adam Clayton Powell for the Democratic nomination to Congress. More impressively, he was reelected two years later with 98 percent of his district's vote. A native of Harlem, and a onetime high school dropout, he returned home after the Korean War to win a law degree and election to the state assembly. Hardworking and accessible, Rangel is former chairman of the congressional Black Caucus and a member of the House Ways and Means Committee.

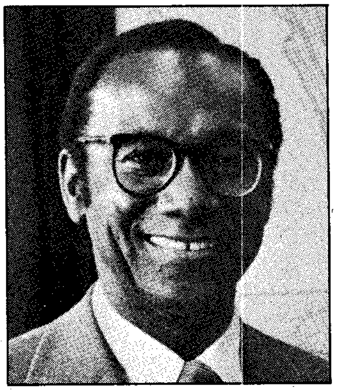
Isaiah Robinson, 52, has been the only black member of the New York City Board of Education for over seven years. A onetime community activist, he seems to have mellowed with advancing age. Some black leaders are now saying they would like to see him replaced by a younger and more aggressive member of the community. Robinson, who was one of the early advocates of school decentralization, is now often at odds with leaders of community school boards.



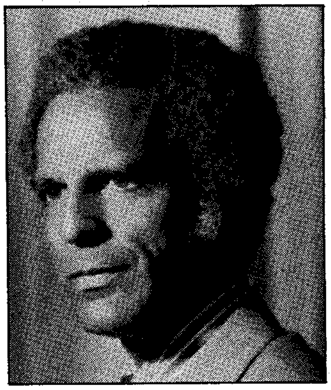
Headley Scott, 27, is a student activist turned junior executive. During his undergraduate years at NYU, he was one of the standard-bearers in the black students' movement. In a radical change of roles, he now earns $30,000 a year as manager of customer service for American Express. "As I matured," he says, "I realized that I could do more for the black community by working within the system. The strategies of the sixties have become obsolete. I'm glad I grew up early." Aggressive and outspoken, Scott is the youngest member on the board of 100 Black Men.



Kenneth Sherwood, 45, borrowed $200,000 from the Small Business Administration in 1965 and combined it with $20,000 in personal savings to finance the purchase of a Harlem retail furniture store where he had worked as an accountant. He wiped out the debt within three years, and secured another $2.5-million in credit that had been earmarked for expansion. Today, Sherwood's Kenwood Company, Inc., owns commercial property and a furniture and carpeting business. The sales volume from Sherwood's "mini-conglomerate": more than $8 million last year.



Franklin Thomas, 42, proves that you can go home again. Thomas had had a rather lackluster career as an assistant U.S. attorney and law-enforcement officer when he was offered a chance to return home to Bedford Stuyvesant to head one of the nation's most comprehensive urban-renewal projects. After nine years as chief executive officer of the Bedford Stuyvesant Restoration Corporation, he is held in esteem by his neighbors and recognized nationally as an expert on urban affairs. He recently turned down a cabinet-level job offer from Jimmy Carter.



Franklin Williams, 59. A lawyer by profession, Williams heads the Phelps-Stokes Fund, an operating foundation created 66 years ago to expand educational opportunities for blacks and poor whites. Urbane and scholarly, Williams is generally recognized as an expert on African affairs. He was African regional director of the Peace Corps in the early 1960s and later became U.S. ambassador to Ghana. At home, he has been the vice-chairman of the New York City Board of Higher Education and holds memberships on the boards of Chemical Bank and Con Edison.

PHOTO CREDITS; GIBSON, LEWIS, KING, UPI; DINKINS, PATTERSON, GRIFFIN, HOLLOMAN, GOURDINE, PIERCE, RANGEL, ROBINSON, WIDE WORLD; MURRAY, N.Y. TIMES; WILLIAMS, BLACKSTONE-SHELBURNE; SCOTT, JEAN RAEBURN; THOMAS, ROY STEVENS; LLEWELLYN, GWEN PHILLIPS.

"...'This country is founded on capitalism, and the only way for blacks to prosper is to get a piece of the action'..."

(Continued from page 61) Llewellyn says, "but we managed to convince them that it would be in our best interests to maintain the organization in its present form."

Emma Bowen, a longtime community activist and president of Black Citizens for a Fair Media, agrees. "In spite of all the rhetoric about women's liberation," she explains, "this country is still run by white men, who have systematically managed to exclude our men from full participation. Sometimes they [black men] must be left to themselves to formulate ideas and develop strategy to combat this kind of selective exclusion. They [white men] don't see black women as a threat. It is often easier for me to get a hearing from the management of NBC or CBS than it is for a black man."

For Llewellyn, however, entrée is not a problem. His Fedco Foods Corporation is the fourth-largest minority-controlled business in a country where money is power and power respects power. The group's annual "Brotherhood Reception," held in 1975 in the Tower Suite of the Time & Life Building, attracted almost everybody in this city who has any real power. It was not the kind of event to make the society columns of the New York *Times*, but the guest list read like a *Who's Who in Politics and Industry*. Even the governor and the mayor were almost eclipsed by the vast assemblage of congressmen, councilmen, commissioners, bank presidents, stockbrokers, and corporate heavyweights. For nearly four hours, the guests thrived on an abundance of food, drink, and interracial fellowship. And when it was all over, Llewellyn turned to WCBS reporter Jane Tillman Irving and challenged her to "name one other black organization that could bring out this sort of crowd!" She responded coolly, "I really can't think of one."

Llewellyn was pleased. Once again he had succeeded in rallying the power elite. "In many ways, people will tell you, Llewellyn is, in fact, 100 Black Men," says Earl Graves, whose *Black Enterprise* magazine annually lists the "top 100" black businesses.*

Graves has a point. Say "100 Black Men" to a white corporate executive and he may—or may not—think you are referring to a street gang or a new black movie. Mention Bruce Llewellyn and you are likely to get, "Oh yes, he's the black guy who runs that chain of supermarkets." But Llewellyn, while not discounting the value of his personal contacts downtown, is convinced that 100 Black Men derives the bulk of its strength from the collective efforts and talents of its members. They are a new generation of black entrepreneurs and professionals committed to gaining political and economic ascendancy for the black community. For the most part, only one generation removed from the ghetto, they have learned a few lessons from the erstwhile civil-rights movement, which, despite its antidiscrimination laws, did little to improve the quality of life for most blacks. "We are providing a new kind of leadership," says Llewellyn. "This country is founded on the principles of capitalism, and the only way for the black community to prosper is to get a piece of the action."

But some things are more easily said than done. In the late 1960s, many of the major corporations were virtually grabbing blacks off the streets in response to pressure from the civil-rights movement and the federal government. Rhetoric on "corporate social responsibility" and "affirmative action" was everywhere. Then, along came Richard Nixon, who—with some prodding from Daniel Patrick Moynihan—introduced "benign neglect" into the American vocabulary. It was done ever so subtly, but corporate America got the message. The heat was off. Blacks were no longer in vogue.

"In spite of all the laws on the books, blacks are generally still the last to be hired and the first to be fired," says William Ellis, who is the owner of a Manhattan executive-search firm for minorities, and at 31, one of the younger members of 100 Black Men. As a student activist in his native Alabama ten years ago, Ellis marched with Martin Luther King. Now, as a successful businessman, he is convinced that the tactics of the 1960s—protest marches, sit-ins, and prayers on the steps of the Capitol—are obsolete. "These days," he says, "the leadership in the black community has to come from people who have managed to get at least one foot in the door."

The truth is that organizations such as the NAACP and the National Urban League can claim only minimal success in knocking down racial barriers in private industry. These groups rely heavily upon white philanthropy for financial support and tend to assume moderate stances on most issues. Militancy on their part might be interpreted as biting the hand that feeds them. 100 Black Men is not a civil-rights organization, and J. Bruce Llewellyn likes to think that the members are accountable only to themselves. "Our purpose," he explains, "is to convince the large corporations that it is in their best interests to do business with the black community and to place blacks in responsible positions within their companies. Blacks may not have very much there in terms of capital investment, but we do comprise the fastest-growing consumer market."

Supporting this contention, statistics published by *Black Enterprise* magazine placed black consumer spending at $59 billion in 1974. Moreover, the black entrepreneurial class has increased its numbers at a rapid rate during the past ten years. Two thirds of the "top 100" black businesses listed by *Black Enterprise* have been organized since 1968.

100 Black Men has a reputation for reliability in the world of local commerce. "It's a very constructive organization," says Walter Page, president of Morgan Guaranty Trust Company. "These men are honestly seeking to secure a place for themselves within the system. They are not asking for handouts." This confidence in the group was confirmed two years ago when Page—along with Chase Manhattan's David Rockefeller and other pillars of the financial community—spearheaded a campaign that saved Freedom National Bank from collapse. As chairman of the bank's board of directors, Llewellyn wanted Hughlyn Fierce as president. Fierce, however, was firmly established as a vice-president at Chase. Llewellyn took his problem to Page, who ultimately persuaded Rockefeller to allow Fierce to take an extended leave of absence to straighten out Freedom National.

The bank needed $4 million in fresh capital if it was to survive. Llewellyn and Fierce, also a member of 100 Black Men, got the help they needed from two of the nation's most prestigious investment-banking houses, Morgan Stanley & Company and Goldman Sachs & Company. The two firms put together a refinancing package as a joint venture with no charge to the bank.

Llewellyn talks readily about such successes, but he becomes tight-lipped when pressed for details on his group's

---

**The top five black businesses in the country are: Motown Industries, Los Angeles; Johnson Publishing Company, Chicago; Johnson Products (no affiliation), Chicago; Fedco Foods Corporation, New York; and Great Philadelphia Trading Company, Philadelphia.*

". . .'100 Black Men is an elitist group,' says a Harlem leader. 'I can't truthfully say it has improved life in Harlem'. . ."

efforts to get more blacks into management jobs in industry and commerce. While claiming that 100 Black Men is responsible for black representation on the boards of several major corporations, he is reluctant to cite names and places. "Our success," he says, "can be attributed to our low-key approach. A corporate president is more likely to be responsive if you tell him the error of his ways behind closed doors than if you denounce him publicly as a son of a bitch."

The corporate friends of 100 Black Men are equally evasive when questioned about their dealings with the group. Typical is Con Ed's board chairman, Charles Luce, who will only say: "We have had frequent contact with 100 Black Men, both as individuals and as a group. We appreciate their efforts on behalf of the community." Con Ed's only black board member, Franklin Williams, is a member of 100 Black Men, but Luce insists Williams is not there as a result of pressure from the group. According to Luce, the company had considered appointing a black to its board long before 100 Black Men made the suggestion in October of 1971. Williams was appointed, as it happens, just two months later.

Llewellyn is adamant that he and his men are bringing home the bacon to the black community, yet if they are, the word is slow to reach some community leaders uptown. "I can't truthfully tell anyone that 100 Black Men has managed to improve the quality of life in Harlem," says Marshall England, a top executive at Haryou, a community-development corporation. "100 Black Men is an elitist group, and I don't subscribe to the popular theory that the entire black community benefits as the black middle class becomes stronger."

Another Harlem resident who would nod his head in agreement is William Hatcher, an unlettered but successful owner of a half dozen laundromats, and president of a Harlem self-help group called Citizens Action for Neighborhood Development. "I've been active in community affairs for almost twenty years," says Hatcher, "and I had never heard of 100 Black Men until a year ago. Frankly, most people in Harlem are too busy trying to get their heads out of the sand to be concerned about 100 Black Men."

To become a member of 100 Black Men, candidates must be sponsored by someone in the group. The applications are then considered by a membership committee, which has no specific guidelines for determining eligibility. "We simply look at each candidate's credentials and try to determine whether he is a reflection of our typical member," says Llewellyn. Why, then, did Manhattan Borough President Percy Sutton, who is often described as the city's most powerful black man, only recently become a member? When asked why he waited until now to join, he replies jokingly, "I couldn't afford the $75 a year for dues." Ostensibly, relations between the borough president and the group are congenial. He has been invited to speak at the monthly meetings, usually held in the Harlem State Office Building, and many of his closest associates are members of long standing. Still, inside sources say Sutton and Llewellyn do not always see eye to eye on matters of politics. Three years ago the two men reportedly were barely speaking to each other. This was after 100 Black Men had refused to support Wilbert Tatum, then Sutton's assistant, for a deputy mayorship. The group had instead recommended Paul Gibson, an American Airlines executive, who got the job.

Being the politician that he is, Sutton may indeed be serious about strengthening his ties with the group, but his not-so-subtle efforts to become next in line to the throne at City Hall are creating a few tremors in Harlem, his political base. Some community leaders have accused him of neglecting his black constituency in recent months, while courting the powerful Jewish electorate. With Llewellyn and his men now flexing their muscles in both the governmental and private sectors, Sutton may have realized that the time has come to do a bit of tidying up at home.

When asked whether the borough president could expect support from 100 Black Men if he decided to run for mayor, Llewellyn responded equivocally, "We would have no trouble dealing with a Percy Sutton candidacy, but we are nonpartisan and rarely endorse political candidates." 100 Black Men does feel very strongly about preserving a nonpartisan image. The group's endorsement of Basil Paterson, a member, and vice-chairman of the Democratic National Committee, when he ran for lieutenant governor of New York in 1971, was considered unusual, and three years ago another such endorsement caused the group some public embarrassment. David Dinkins, a vice-president of 100 Black Men, received solid backing from his fellow members when he was tapped by Mayor Beame to be one of his deputies. But everybody ended up with egg on their faces when the mayor was forced to recant, because Dinkins had for several years failed to file his federal income-tax returns. (Dinkins eventually cleared up his tax problems and, in 1975, was appointed city clerk.)

It had been expected that Llewellyn would step down at the end of his fourth term, and there was overriding sentiment within the organization to pick as his successor Arthur Barnes, its second vice-president and also president of the New York Urban Coalition. But, as it turned out, Llewellyn decided to stay on, and was unopposed.

Just a few months ago, Llewellyn's reelection did not seem all that certain when he—against the advice of some members—openly backed the Jimmy Carter presidential campaign. "I always knew Carter would be a winner," he says.

Llewellyn, a member of the Mayor's Temporary Commission on City Finances, enjoys congenial relations with both Mayor Beame and Governor Carey. He finds Beame "more accessible and sympathetic to the problems in the black community than was John Lindsay. He [Lindsay] always felt that he was an expert on black people and could placate us by simply walking the streets of Harlem in his shirt-sleeves." Beame's response to 100 Black Men is that it is "a responsible group, which seems to have its fingers on the pulse of the black community. I have often consulted the group's leaders when considering blacks for important positions in my administration. They are men I can respect."

Undeniably, 100 Black Men has managed to command the respect of the established powers. But the extent to which the group has been able to convert respect into positive action on behalf of the black community cannot be easily measured. Blacks are still not a part of the inner circle. Not even 100 Black Men, for example, could help get a black appointed to the powerful Municipal Assistance Corporation, which is charged with solving the financial problems of a city with the largest black population in the Western hemisphere. It's a fact that raises a very thought-provoking question: Does the formal organization of the more than 400 members of 100 Black Men represent as much influence as do one or two highly placed white men? ▬

The Underground Gourmet / Gertrude Snyder

THE WHEY TO GO

At **Curds'N'Whey,** 4 East 45th Street, 682-8876, the operating theme is yogurt, served in a restaurant not slickly designed, but assembled piece by piece by its young owners. Fresh from a family construction business, they salvaged the wood paneling now on the walls from the shelves of the previous occupant, a shoe store.

Outside the street door is an authentic British traffic light set permanently to indicate entry to a deep, narrow eatery with the service area a few steps up at the rear. Green shades over the hanging lighting fixtures, suspended macramé supporting greenery, and a green-and-black-tile wall and green plastic trays (this is self-service dining) are physical reminders of the nature-based philosophy of the management. Add to this an electric ceiling fan, butcher-block tabletops, wire-backed ice-cream-parlor chairs, fabric wall hangings of fish and strawberries, lots of unrelated photographs, and small mirrors.

Although not the restaurant mainstay, freshly made salads are served in generous portions. You may order head lettuce garnished with fresh vegetables, or a caraway coleslaw with yogurt dressing, $2.50; spinach with soy bits and mushroom chunks, and ambrosia, a fresh fruit assortment, are each $2.75. The same price will buy the tuna topper, a truly bountiful helping of tuna salad covered with bean sprouts and topped with grated carrot, accompanied by a side ladling of fresh fruit salad. We added mint yogurt dressing. Cottage cheese chomper with a fruit-nut garnish is also $2.75. Choice of dressings is listed daily.

Combinations of any salad and any daily soup are $3.50; soup and a pita sandwich, $3.25 to $3.75. Soup and quiche or bagel with "stuffing" is $2.75. Or you may have "the works"—soup, salad, and sandwich—for $4.75 to $5.25. Sandwich fillings are also listed daily.

Every day there are two freshly made hot soups—a cup or bowl, $1.10 and $1.50, respectively. Cold gazpacho is is on hand daily. We enjoyed a hot New England clam chowder—good chunks of celery, carrot, and potato simmering amidst the clams and flavored with miso (served with cellophane-wrapped melba toast). The carrot soup is as thick as porridge, with grated carrots, brown rice, raisins, and cashews in a fresh-daily vegetable stock. All salads and soup servings come with your choice of muffin and a prepackaged pat of butter.

Garnished with bean sprouts, whole-grain pitas come with an assortment of fresh vegetables and the filling of your choice, $2.25, or filled with avocado and cheese wedges, $2.75. A bagel of stone-ground flour spread with homemade yogurt cheese is the same price.

Curds'N'Whey, with its prime commitment to yogurt, is proud of its own creation: a soft-crusted yogurt quiche of spinach and mushroom, served on a romaine leaf with a portion of coleslaw. Also of yogurt, a tomato-and-olive quiche (Provençal) and one of asparagus; each is $1.75 for a thick wedge. Hoping to discover even more of yogurt's hidden qualities, the owners are working with a small bakery and promise new taste challenges.

Other house specialties are a fruit bowl of melon or bananas topped with frozen yogurt and granola, and Alpine truffle—swirled yogurt, honey, milk, and granola topped with fresh apples, $1.75 each. Bakery shuffle—carrot, raisin, or banana bread made with yogurt—is 75 cents. Corn or bran muffins are 45 cents; stone-ground-flour bagels, 60 cents each.

Frozen yogurts of any flavor range from 75 cents to $1, depending on the size of the portion; topped with two choices from a bewildering selection, from $1.15 to $1.50.

Sometimes it takes longer than one might expect for your order to be placed on your tray. For example, with tea, one is faced with determining the variety, whether it should be hot or cold, and whether it will be dosed with whole milk or skim, lemon or honey.

Beverages range from 40 cents to $1.60. Hot coffee is 40 cents; cold, 60 cents. Sanka is 50 cents. Fruit juices are 90 cents and may be had in any combination. Frozen-yogurt milk shakes are $1.35; blended with honey and topped with frozen yogurt, $1.60.

We have remarked on the interest and courtesy of the staffs in many of the new health-food restaurants. Here at Curds'N'Whey, the counter people express interest in your reaction to their food, as does the attentive young lady who refills coffee cups at the tables.

Further intimate touches are provided. For those so concerned, there is a free doctor's-office type of weight scale. At the cashier's desk one may help oneself to foil-wrapped avocado pits while they last.

Seats 70. Open Monday through Friday from 11 A.M. to 8 P.M., Saturday 11 A.M. to 5 P.M. Closed Sunday. Wheelchair access. ■

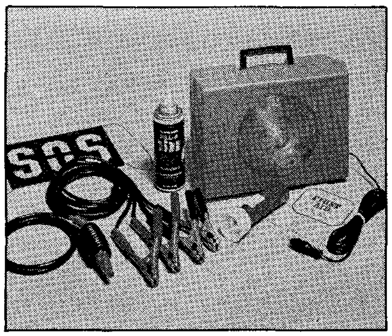
Food—good to excellent
Service—good
Ambience—good
Hygiene—good

(Note: no toilets obligatory where restaurant capacity is less than 70.)

BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

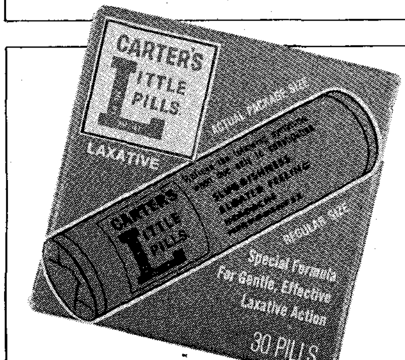
By Ellen Stern



One for the Road

"This is a fear item, no doubt about it," says the man at Carter Hall as he pulls out an Illuminator 2000 highway emergency kit and stands on it to prove its might. This is also a necessary item, and even an attractive one. Its orange Day-Glo carrying case has a waterproof flashing light that can be seen for two miles; you just plug the 25-foot wire into the car's lighter. An SOS sign can be attached. The kit also holds jumper cables, tire inflator, gas siphon pump, flashlight, and first-aid book.

CARTER HALL HIGHWAY EMERGENCY KIT/*Bloomingdale's/Main floor/$20*



Gut Reaction

Need we say more?

CARTER'S LITTLE PILLS/*Caswell-Massey Lexington at 48th Street/75 cents*

An Ice Girl Like You

A great deal of attention is being paid to Dorothy Hamill, Huckleberry Hound, and the gang from Magic Land in this thirty-seventh edition of the Ice Capades. But seasoned observers are buzzing about the compelling ensemble work of Nancy Carter, the 21-year-old from Chicago who's now in her second season as an Ice Capette. Catch the playing-card number. Here she is, third from the right.

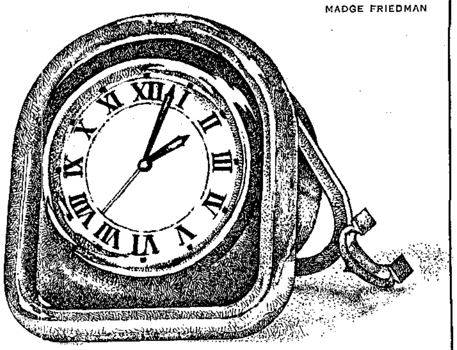
NANCY CARTER/*Ice Capades/Through January 23/Madison Square Garden*

Time and the Giver

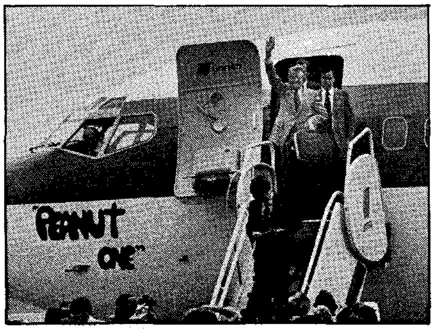
"Les Musts de Cartier," probably Fifth Avenue's swankiest shop-within-a-shop, gives travel time the full treatment, the same cabochon sapphire winding stems as its famous tank watch. "Gondole," the best-selling Cartier travel clock (right), is available in lapis and four other lacquer colors ($190).

CARTIER/*"Les Musts de Cartier" Fifth Avenue and 52nd Street*

MADGE FRIEDMAN



ROGER SANDLER



Prints Consort

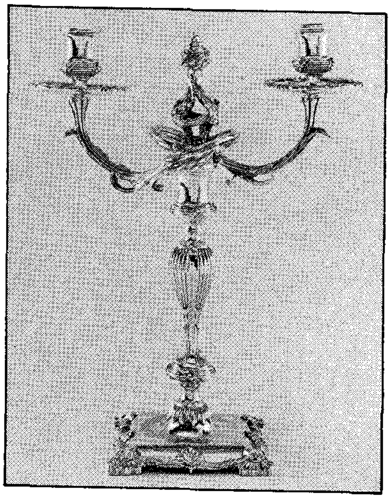
In mid-September, Jimmy Carter's pilot took a few black markers in hand and printed "Peanut One" on the nose of his 727 United Airlines charter (left). This is an activity that can be practiced on any nose . . . and with the very same tool: a black permanent Marks-a-Lot, from Carter's Ink.

CARTER'S MARKS-A-LOT/*At stationery stores/59 cents*

One to Glow On

Halston does it, Liberace has always done it, and we all know that in the bathroom Barbra and Kris did it. Since candle-lighting is so hot, maybe it's time to think of the little old candlestick-maker. And who, after all, can hold a candle to John Carter, the English silversmith who specialized in candlesticks and salvers in the 1760s and '70s? This silver gilt rococo candelabrum, fourteen inches tall, is one of a pair at the Met; the twin pair belongs to Queen Elizabeth.

JOHN CARTER CANDELABRA
Metropolitan Museum



SY JOHNSON

Solid Bass

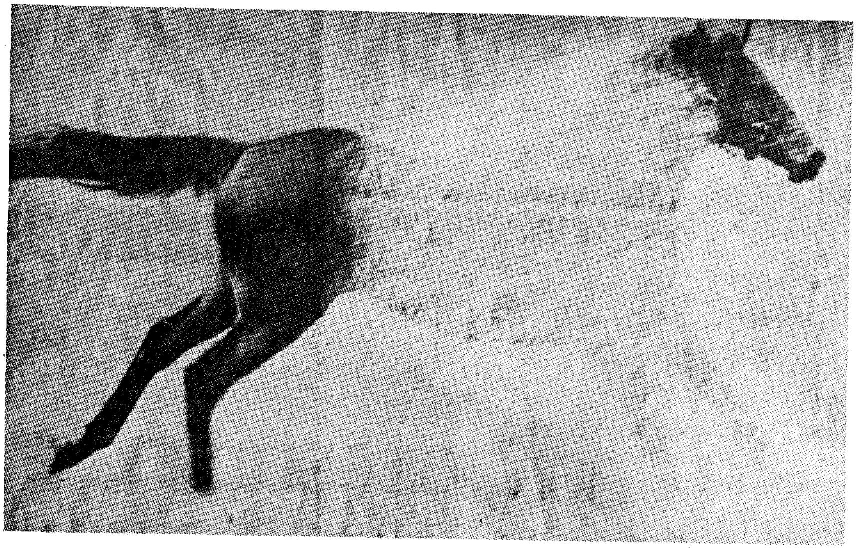
Ron Carter (above) is the most celebrated bassist of his generation; at least, he's the only one asked to make disco records. Half a dozen years with a classic Miles Davis quintet made him famous, but before then, he had demonstrated his virtuosic powers—a lithe, clean sound, lyrical choice of notes, soft power—with Eric Dolphy and Chico Hamilton. Through January 21, he leads a most impressive quartet, including drummer Ben Riley and the brilliant pianist Kenny Barron. **—Gary Giddins**

RON CARTER QUARTET/*Sweet Basil/88 Seventh Avenue South at Bleecker Street*

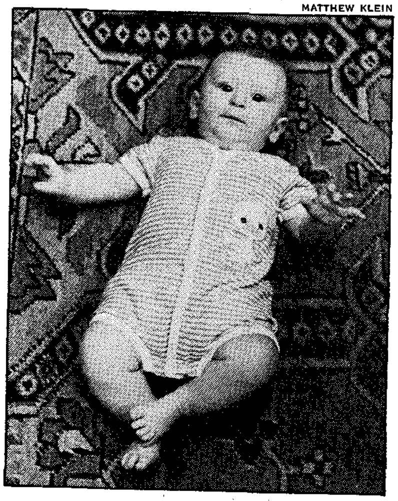
Art for Artists' Sake

The wonderful thing about New York is that there's room for art at every level of proficiency. Which leads us to Artists Space, where there's a group exhibition on now and where there will be an auction on Saturday (with the entire purchase price going directly to the artists, which is nice) of works by 61 little-knowns. This horse is the creation of Leonard Carter, who majors in pastels and newspapers. "I rearrange the information," he explains.

LEONARD CARTER, ET AL./*New Art Auction and Exhibition/January 22 at 4 p.m.*
Artists Space/105 Hudson Street/226-3970



MATTHEW KLEIN



Kid Stuff

It all began—the most treasured name in infants' wear and little girls' undershirts—in 1870 in the William Carter kitchen in Needham, Massachusetts. Cheery harbinger for a little boy whose first spring this is: Carter's spring chicken on a striped stretch-terry suit ($6.50). **—Priscilla Tucker**

CARTER'S INFANTS'WEAR/*Gimbels*

NEW YORK INTELLIGENCER

New Mag—It's 'Human Nature'

Bill Jovanovich, the power at Harcourt Brace Jovanovich, has pledged a multimillion-dollar line of credit to build a competitor to *Psychology Today* magazine: title, *Human Nature*; charter issue, November; editor, Elizabeth Hall, *P.T.* managing editor who quit late last year in a disagreement with the magazine's new owners, Ziff-Davis Publishing Company, Inc. Hall's partner in the HBJ subsidiary is psychologist Robert Ornstein, who is known best for right-brain-hemisphere research. Their all-star advisory board, including Oxford's Jerome Bruner and Sloan-Kettering's Lewis Thomas, will depend more on articles directly from "researchers and professionals in the human sciences," and less on articles by journalists.

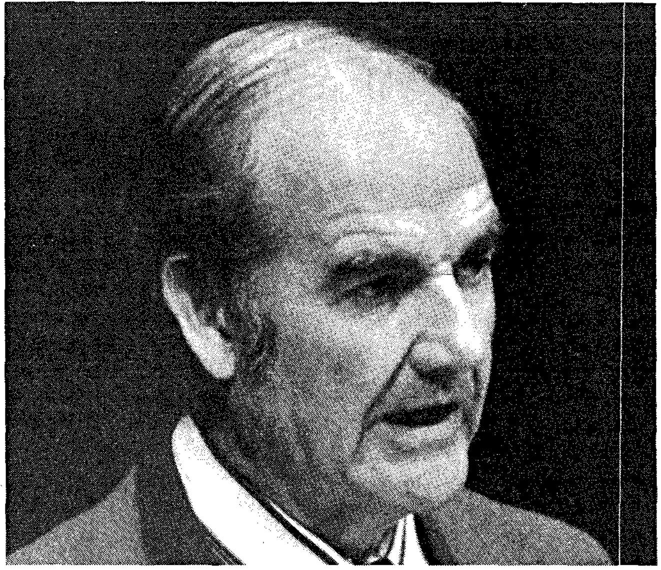
Correction on last week's item about other *P.T.* expatriates: James B. Horton, former general manager of the magazine, is now an executive at *Playboy*, not *Playgirl*. In fact, the next shakeup at *Playboy*, effective the first of February, will promote Horton to "group executive" in charge of new magazines as well as business affairs.

Barbara Walters Being Eased Out?

ABC is joining ranks with the other networks by planning a new program with a magazine-type format. ABC spokesmen say the project is still on the drawing board. But industry scuttlebutt is that the show's budget "seems unusually high." Insiders are speculating that it might be the avenue for ABC to "gracefully" ease Barbara Walters out of the still-low-rated nightly news. Everyone agrees Barbara's real strength is her ability as an interviewer, not news reader, so the rumor makes sense.

U.S. Senator Dons Prof's Robes

UPI



McGovern: He'll stress the congressional role in foreign policy.

Columbia University's newest professor is U.S. Senator George McGovern. Beginning January 24, the South Dakota Democrat will take time out from Senate duties every Monday night during the spring semester to teach a two-hour advanced course on American foreign policy since 1945. McGovern is not lacking in appropriate qualifications. He has a Ph.D. in American history from Northwestern University and is currently the fourth-ranking member of the Senate Foreign Relations Committee. The former Dakota Wesleyan prof noted, "For twenty years, I've been making history instead of teaching it."

Sophia, Carlo Are Gotham-Bound

GLOBE PHOTO

Loren, Ponti: Tired of Paris.

We are reliably informed through an impeccable source (the chauffeur of another of the big Italian movie *pezzonovantes*, one of the .90-caliber moguls) that Carlo Ponti and Sophia Loren are moving to New York permanently.

"They're a bit fed up with the avenue Foch, you know," said the source. The Pontis abandoned Rome for Paris several years ago at the height of the Italian kidnapping furor and have been in the French capital ever since.

Now it's to be New York. Have they contacted Lew Rudin or Sam Lefrak? We have no idea.

Right-to-Die Tale Due for TV

The networks are always ready to cash in on major news events with special made-for-TV movie versions. The Entebbe tale is just a recent example, and the once big Karen Ann Quinlan story is not being neglected. We hear that NBC has acquired rights from the Joseph Quinlan family to develop a TV movie for the 1978 season.

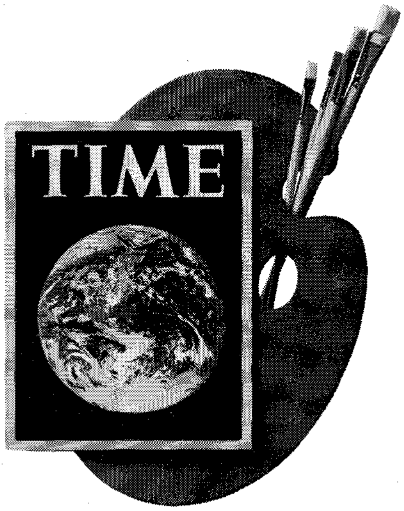
Henry Ford Is 'Just Worn Out'

Henry Ford dropped off of the Ford Foundation board last week merely to cut his work load, insiders report, not to protest the foundation's policies. The New York *Times* front-paged his remark, made in a good-bye letter, that the foundation promotes art too much and capitalism too little. But the other directors read the letter as "just a friendly good-bye."

"He's worked for the foundation for 35 years out of duty and loyalty to his father [Edsel] and his grandfather [Henry, the first], especially to his father," reports a close friend. "He's now 110 percent devoted to the Ford Motor Company; he's just plain worn out with foundation matters, and besides he's had some little angina pains."

Ford's exit, a no-news event, leaves the board's politics largely unchanged, mostly powered by a little-known Hoosier businessman—J. Irwin Miller, head of the Cummins Engine Company (diesels) of Columbus, Indiana. An Oxford-educated liberal with a passion for privacy, Miller was the decisive influence about fifteen years ago in throwing heavy Ford funds into the urban crisis in support of black militants. Though a registered Republican, he backed Jimmy Carter last year and is now a key adviser to the president-elect's headhunters.

1977 PROMISES TO BE THE MOST COLORFUL YEAR IN TIME'S HISTORY



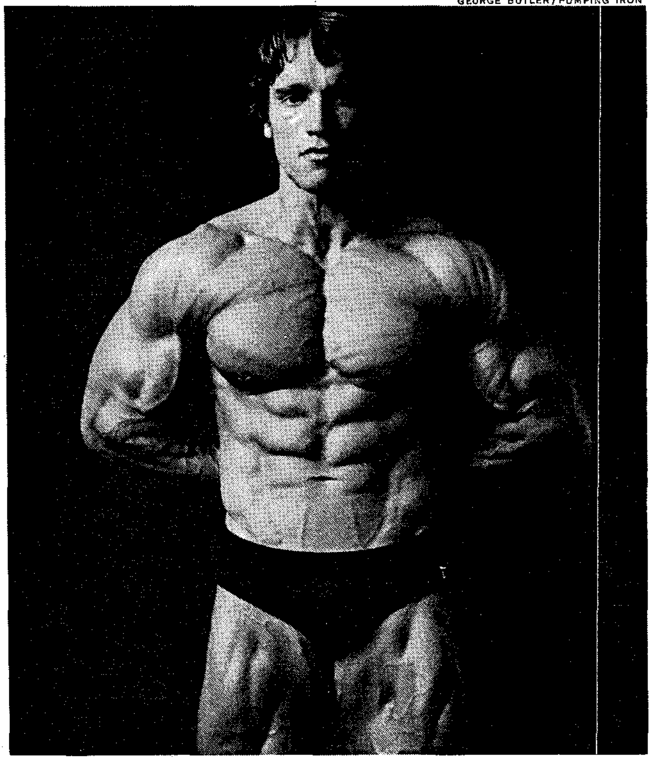
Beginning with the new year, TIME—the first news magazine to introduce full-color to its cover, in 1929...the first to introduce editorial color pages...the leader in color content (50% more color than any other news magazine)—now introduces a dramatic new color program to increase its colorful coverage of world happenings. We will be bringing you, week in, week out, even more fast-closing color to enhance every section of the magazine. Here will be an enlivening new element to TIME, beyond the substantive, extra-dimensional view that our editors have given the news for more than five tumultuous decades.

TIME will, literally, light up all its sections—whether it be Science or Show Business, Books or Business, Medicine or Modern Living. We will splash color on the Nation, World and other areas of lively and compelling interest.

What we're doing, very simply, is responding to the new lights and nuances of the late seventies for the greater pleasure of our readers and the profit of our advertisers. And also responding to our longstanding tradition of publishing innovation.

TIME, The Weekly Newsmagazine.

Pumping Chic: The Launching of a New Folk Hero



GEORGE BUTLER/PUMPING IRON

Schwarzenegger: A perfectly developed hunk of humanity.

"Talking to Jackie was Arnold's life goal," bubbled the P.R. girl at muscle god Arnold Schwarzenegger's first puff party, a luncheon at Elaine's, for *Pumping Iron*, the new movie on the cult of body-building, based on the hot underground book of the same name (Simon and Schuster, $7.95).

Whether or not talking to Arnold was Jackie's life goal, it's a new tack and she could do worse. In addition to Mrs. Onassis, Fiat heiress Delfina Ratazzi (Jackie's co-worker at Viking Press), the Plimptons, photographer Scavullo, Charlotte Curtis, Pat Lawford, Andy Warhol, and Jamie Wyeth, who was doing Arnold's portrait that morning, were also among the crowd eating Elaine's mussels (appropriately enough). It was more than enough to launch a new hero of chic.

According to the muscle magazines, Arnold Schwarzenegger is the most perfectly developed hunk of humanity that ever bestrode the earth. "A living, breathing masterpiece," he has been called, "the ultimate human sculpture, as though dreamed by the immortal Michelangelo."

No argument. The evidence is impressive. At six foot two and 215 pounds, Schwarzenegger boasts a 57-inch chest, a 31-inch waist, and 22-inch biceps. Six years running he was voted Mr. Olympia—body-builder supreme. Now, at 29, he has retired from official competition. But the sport still revolves around him, still views him as its godhead. The headlines on the magazines say it all: ARNOLD—KING OF KINGS.

For the opening of *Pumping Iron* January 17 at the Plaza Theater, Arnold, whose muscles explode an ordinary tux, will wear one custom-made by Morty Sills, the tailor for Carter Burden, Bartle Bull, and Jerome Gary, the movie's coproducer. (See John Simon's review on page 83.)

The book, written by Charles Gaines and photographed by George Butler, who also directed and coproduced the film, has proved to be one of the most surprising best-sellers of the decade. When it was published, in 1974, body-builders were generally regarded as freaks. A book on them, surely, could appeal only to fetishists and fanatics. Yet *Pumping Iron* has averaged sales of 1,000 a week. "People have no idea, not the remotest notion," says George Butler, that "body-building is a giant underground obsession. Already it's the ninth-largest spectator sport in America and growing all the time. Potentially, Arnold Schwarzenegger could be a folk hero on a par with Bruce Lee, or Muhammad Ali."

Superficially, the movie deals with the buildup to, and consummation of, the 1975 Mr. Olympia contest. But its real concern is with body-building as a total experience, a self-contained universe, where almost nothing matters but the body: "The dream of physical perfection," as Schwarzenegger describes it, "and the agonies you go through to attain it."

All of this would be intriguing, no more, if it were not for the presence of Schwarzenegger himself, who lights up the film like neon every time he comes onscreen. Blond and Germanic, muscular beyond all conceiving, he looks like a walking incarnation of the Mighty Thor, the Marvel Comics superhero. Yet his physical power is balanced by great humor, prodigious charm—that same mixture of sweetness and sass, mock arrogance and mock innocence, that Ali once possessed. "I call this stardom," says Arnold himself. And so it is.

By birth, he is Austrian. He grew up in Graz, near the Yugoslavian border. At school, he played soccer, ran track, hurled javelins and shots. But he was not satisfied. Already, at the age of ten, he says, he had become aware of a destiny: absolute champion of the world. "The best, that's all. The best."

Best at what? It hardly mattered. But body-building seemed a fair enough place to start. So he drew a diagram of the ideal human body, flawless in every detail of muscularity, proportion, harmony, and set out to make it his own. He gave up his entire life to training.

By the time he was eighteen, he had moved to Munich and opened his own gym. A year later he was European champion. Then Joe Weider, a veteran American body-builder, brought him to California, where he settled in Santa Monica. He trained, and trained, and trained. He bench-pressed 500 pounds. He lifted between 50 and 75 tons a day. In 1969 he was runner-up for Mr. Olympia. Next year he won. After that he was never beaten again.

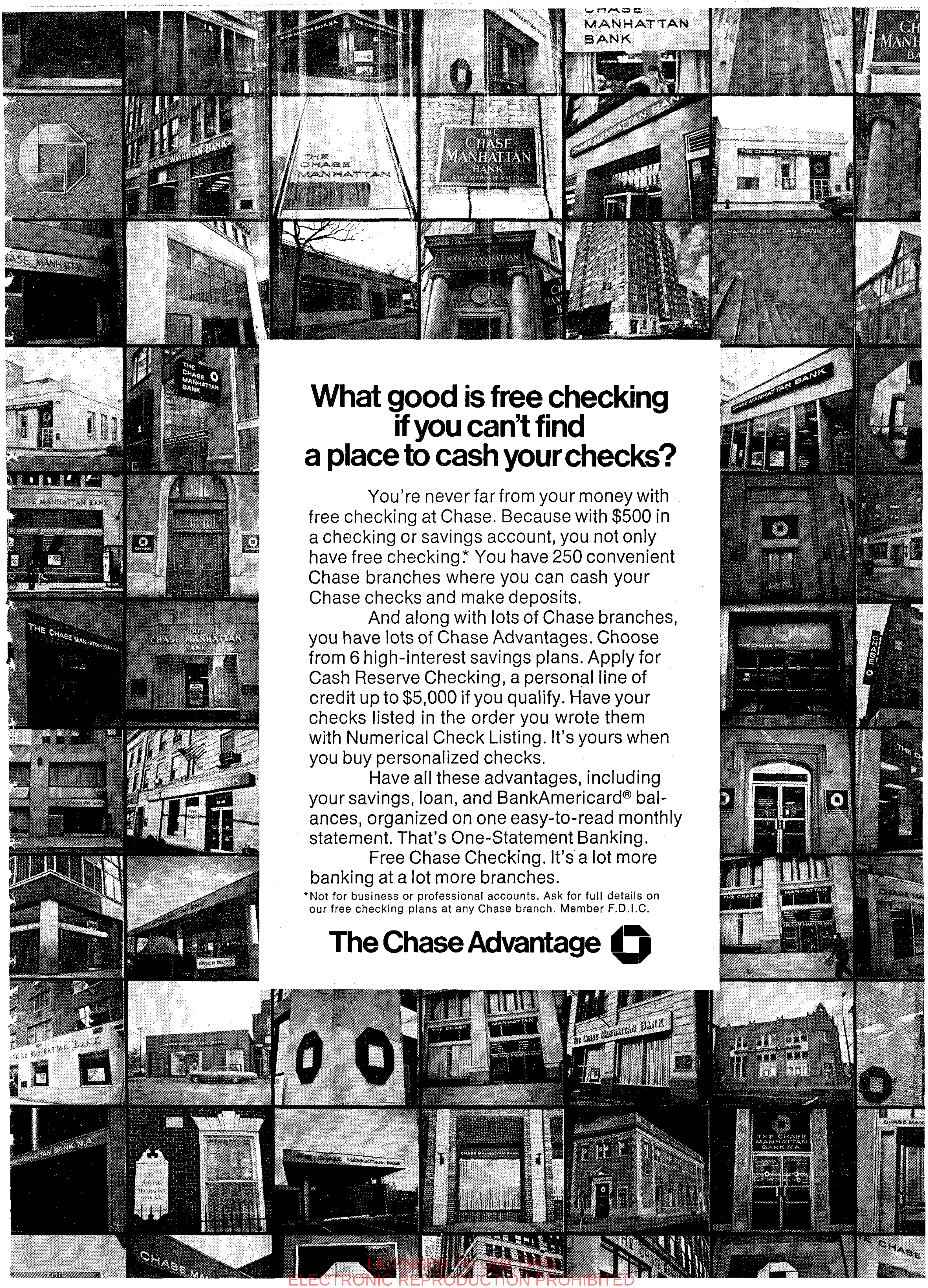
Under his rule, a whole new breed of aficionados has emerged. Hollywood stars—Jack Nicholson, Warren Beatty, Jeff Bridges—flock to him for tuition; of late, the fever has even spread east. Suddenly, at Elaine's, at Regine's, it seems that no man can pass as a truly Beautiful Person unless he works out.

All of which is distinctly ironic. For Arnold himself, now that he is retired, has adopted a life that is not pure, not ascetic in the slightest. Three times a week he trains for one hour. Otherwise, he eats whatever he wishes (mostly junk food), drinks alcohol, stays up till dawn, pursues any excess that comes within reach.

Despite all these indulgences, his body remains as awesome as ever. "Decay is just a fairy tale," he claims. "People like to think the moment a body-builder stops training, his body falls apart. But that's just to encourage their own laziness. The truth is, once your body gets to a certain point you don't lose it easy."

Predictably, having left Olympus behind, his next major project is to become a film star.

As for body-building, there is one thing he misses: the mythic, magical pump: "When you have driven your body past the barrier . . . and then you relax, all the blood comes rushing, pounding back into your muscles. You feel like you're swelling up, like your skin is about to explode. That's the pump. It feels like coming in sex, only better." **—Nik Cohn**


CHASE MANHATTAN BANK
THE CHASE MANHATTAN BANK
THE CHASE MANHATTAN
THE CHASE MANHATTAN BANK SAFE DEPOSIT VAULTS
THE CHASE MANHATTAN BANK
CHASE MANHATTAN BANK
THE CHASE MANHATTAN BANK
CHASE MANHATTAN BANK
THE CHASE MANHATTAN BANK
CHASE MANHATTAN BANK
THE CHASE MANHATTAN BANK N.A.
THE CHASE MANHATTAN BANK N.A.

What good is free checking if you can't find a place to cash your checks?

You're never far from your money with free checking at Chase. Because with $500 in a checking or savings account, you not only have free checking.* You have 250 convenient Chase branches where you can cash your Chase checks and make deposits.

And along with lots of Chase branches, you have lots of Chase Advantages. Choose from 6 high-interest savings plans. Apply for Cash Reserve Checking, a personal line of credit up to $5,000 if you qualify. Have your checks listed in the order you wrote them with Numerical Check Listing. It's yours when you buy personalized checks.

Have all these advantages, including your savings, loan, and BankAmericard® balances, organized on one easy-to-read monthly statement. That's One-Statement Banking.

Free Chase Checking. It's a lot more banking at a lot more branches.

*Not for business or professional accounts. Ask for full details on our free checking plans at any Chase branch. Member F.D.I.C.

The Chase Advantage

Your Own Business / William Flanagan

THE $299 LONDON ROUND TRIP, AND OTHER PLANE DEALS

"...For the traveler who can plan ahead and prepay his air fare, ABC's are the cheapest way to fly since Daedalus and Icarus..."

The ABC's of Air Travel

To the already bewildering alphabet soup of discount and charter air fares add three more initials—ABC.

Learning *these* ABC's is definitely worth your while. For many a vacation traveler who can plan at least a month ahead and prepay his air travel, they are the cheapest way to fly since Daedalus and Icarus.

ABC (Advance Booking Charter) fares were first authorized by the Civil Aeronautics Board in October, 1976, but since it takes airlines, tour operators, and travel agents time to set up such charter flights, they are only now becoming widely available. By spring, there will be thousands of such flights to scores of overseas destinations.

The ABC is simply air transportation to the foreign destination of your choice—no ground package is required. You don't have to join the Mystic Knights of the Sea, or some such group. And you don't have to stand around and wait until there are enough people who want to fly to the same place you do.

There are certain requirements, of course. To European destinations, your trip must be for at least a week (no restrictions elsewhere). You must pay 45 days in advance for European destinations, 30 days elsewhere. That's it. (The chart below sets forth the kinds of charter flights available and the advance-booking requirements of each.)

Depending upon which charter you select, and what time of year it departs, here are TWA's ABC fares from New York to various European destinations starting this May: London, $299 to $389; Paris, $329 to $399; Shannon, $289 to $369; Rome, $399 to $479; Zurich, $398 to $458; Madrid, $339 to $399. ABC fares of other airlines may be slightly different.

By contrast, here are the regular winter economy round-trip fares from New York (summer fares, which are about 20 percent higher, will go into effect April 1): London, $626; Paris, $652; Shannon, $558; Rome, $828; Zurich, $694; Madrid, $652. Economy fares do not vary from airline to airline.

As with other types of charters, you cannot book with the airline directly, but must go through a travel agent, who in turn fills the seats on charters arranged by tour operators. The travel agent doesn't charge you for this, of course. His commission comes from the airline. Remember that ABC's cover only air travel. If you want a package deal on ground transportation, an OTC is perhaps better.

Note: In spite of the substantial saving that can be realized by buying charter or discount seats, most vacationers still wind up buying regular, full-fare seats to their chosen destinations. One reason: They simply don't plan their trips far enough ahead, so they wait too long to buy tickets.

How Power Companies View the Future

Of all industries, electric utilities have got the biggest stake in forecasting future economic growth. With power plants going for about a half billion apiece, having one sit idle, or

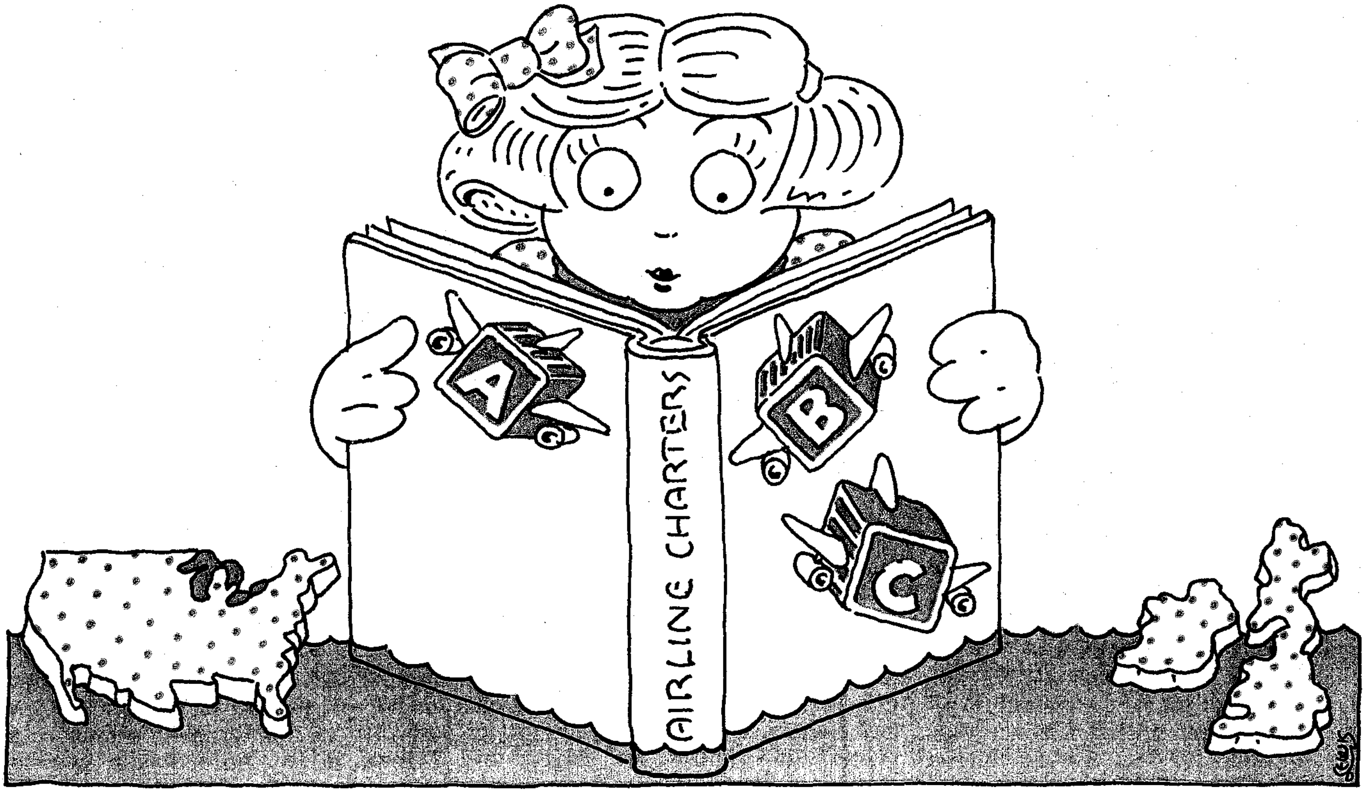
Airline Charter- and Discount-Fare Regulations

The following schedule of booking requirements is adapted from TWA's Charter Type Summary.

	ABC **Advance-booking charter**	**OTC** **One-stop inclusive charter**	**ITC** **Three-stop inclusive charter**	**TGC** **Travel group charter**	**Affinity group charter**	**GIT** **Group inclusive tour**	**APEX** **Advance-purchase excursion**
Who's Eligible	Anyone (through a travel agent)				Members of a charter group	Anyone (through agent or airline)	
Land Arrangements	None required	Hotels & transfers ($15/day)	Hotels & transfers at all stops	None required	None required	Minimum about $10/day	None required
Advance-Purchase Requirements	45 days (Europe), 30 days (anywhere else)	15 days (North America), 30 days (anywhere else)	May be sold up to departure	At least 60 days prior to departure	Depends on chartering group	15 days prior to departure	At least 60 days prior to departure
Minimum Trip Duration	7 days (Europe), unrestricted (elsewhere)	4 days (North America), 7 days (elsewhere)	7 days	7 days (North America), 10 days (elsewhere)	Unrestricted	4–9 days; 7–8 days; 14–21 days	22–45 days

not having one finished when you need it, can be costly indeed.

So forecasting, and to some extent influencing, economic growth is almost an obsession with power companies—especially now, when there is growing support for a "zero growth" economy. Recently, after eighteen months of preparation, the Edison Electric Institute, which is the industry's trade association, released an exhaustive report on economic growth in the United States for the next 25 years. Some of the conclusions and recommendations of the study are noteworthy—especially if you own or are thinking about buying electric-utility stocks:



☐ Economic growth at a "moderate" rate is possible, at least for the next 25 years. During that time, we could expect an average growth rate in gross national product (GNP) of 3.5 to 3.7 percent each year. If there is a concerted effort to curtail economic growth, that process would take ten to fifteen years, during which time GNP growth would be about 2.3 percent.

☐ An attempt to halt all economic growth would require authoritarian measures by the government.

☐ United States economic growth is likely to be constrained more by shortages of capital than by shortages of energy or raw materials.

☐ Birth rates in the United States are currently below the replacement rate, but even if birth rates rise slightly, the country has more than enough agricultural capacity to satisfy demand.

☐ Energy demand over the next 25 years can be expected to average 2.8 to 3.0 percent per year.

☐ An "ultimate solution" to the energy problem is technologically within reach. It includes increasing use of coal and nuclear breeder reactors over the intermediate term, supplemented by solar and fusion power over the longer term.

☐ To satisfy demand for minerals, it will be necessary to mine under the sea, and eventually to mine "average rock" for its low-grade mineral contents. These solutions are not yet technologically feasible.

☐ In the next fifteen years, electric utilities will need approximately $500-billion in capital to build new facilities for using different fuels, and to meet any expansion. At least $100 billion of that will have to come through new issues of common stock.

Copies of the study, called *Economic Growth in the Future*, can be had for $19.50 (McGraw-Hill).

New York's Legislawyers

It isn't really true that all New York State legislators are lawyers; it just seems that way. But it shouldn't come as a surprise that the Empire State has more attorneys in its statehouse than any other state in the nation.

Ninety-five of New York's 210 state senators and assemblymen—a total of 45 percent—are attorneys, according to a recent survey by the Insurance Information Institute.

Nationally, about one in five legislators is a lawyer; in New York it's nine out of twenty. (Only 5 percent of the seats in New York are held by women.)

In declining order of frequency, here's what New York legislators do when they are not in Albany: practice law (95), run their own businesses (29), teach (15), sell insurance (13). Nine are business executives, eight are other professionals, four are in real estate or construction, four engage in the arts or communications, two are farmers, and thirty-one are in other businesses or professions.

Window Shopping

In Dickens's time, people were taxed according to the number of windows in their homes. We still are—in the form of higher electric, gas, or fuel bills, because of wasted energy. *The Window Book*, by Fred M. Schmidt, has a lot of practical tips on ways to reduce heat loss through doors and windows, some of which freezing apartment dwellers could use without investing in storm windows they can't take with them. (Weather-stripping and caulking, for example, will cut your heat loss to zero.)

Write *The Window Book*, Season-All Industries, Indiana, Pennsylvania 15701. ▬

Art / Thomas B. Hess

WRY ON SWISS

> "... The exhibition of paintings from Swiss collections ingratiates through sheer charm. Still, what's it doing at the Modern?..."

The Museum of Modern Art continues to stage luxurious obsequies for that embarrassing idea, "The Modern," in its charter. Everything has changed and the museum doesn't admit it. It's not true, it assures us, that the venerable institution is surrendering one iota of its celebrated dedication to the new, the radical, the experimental in painting, sculpture, architecture, photography, design, and other curatorial imperatives. It's planning an exhibition for Sol LeWitt, one of the more innovative of your younger-middle-aged post-Minimalists. In its "Projects" galleries, tokens of vanguard video, narrative, and other post-post-Minimal structures have been shyly evidenced (Peter Campus was there recently, along with some beautifully interiorized constructions by Mary Miss). Also on the agenda are new textiles—vast and hairy architectural wall hangings—and modern architecture itself, which the museum almost demolished in its "Beaux-Arts" exhibition in 1975. Still, the big push is for safety and sanity, for major exhibitions of Paul Cézanne (late works) and Paul Klee. And for the rest of the winter, sumptuous **European Master Paintings From Swiss Collections**—Gauguin to Dubuffet—are on view (through 3/1).

The Swiss exhibition is about as challenging and as modern as a numbered bank account. And as posh. It should attract a large attendance to help reduce the museum's famous deficit. There's nothing much to say against the show except that it makes no sense—beyond the happenstance of what was the best available loan. In the 1930s, when the Modern was molding its public with shows of such classics as Toulouse-Lautrec and Eakins, the curators were concerned with idealistic, didactic, explanatory procedures. You were taught something about French Post-Impressionism and American Realism. The Swiss loans offer sheerly hedonist delight. The group isn't even as coherent as those lighthearted Paris exhibitions of the 1950s, such as "Impressionists from German Collections," or "Italian Masters in Provincial Museums," which at least tried to slice through the history of taste for a particular profile. The Modern's latest effort is ahistorical—a simple exercise in well-informed, highly cultivated envy and greed.

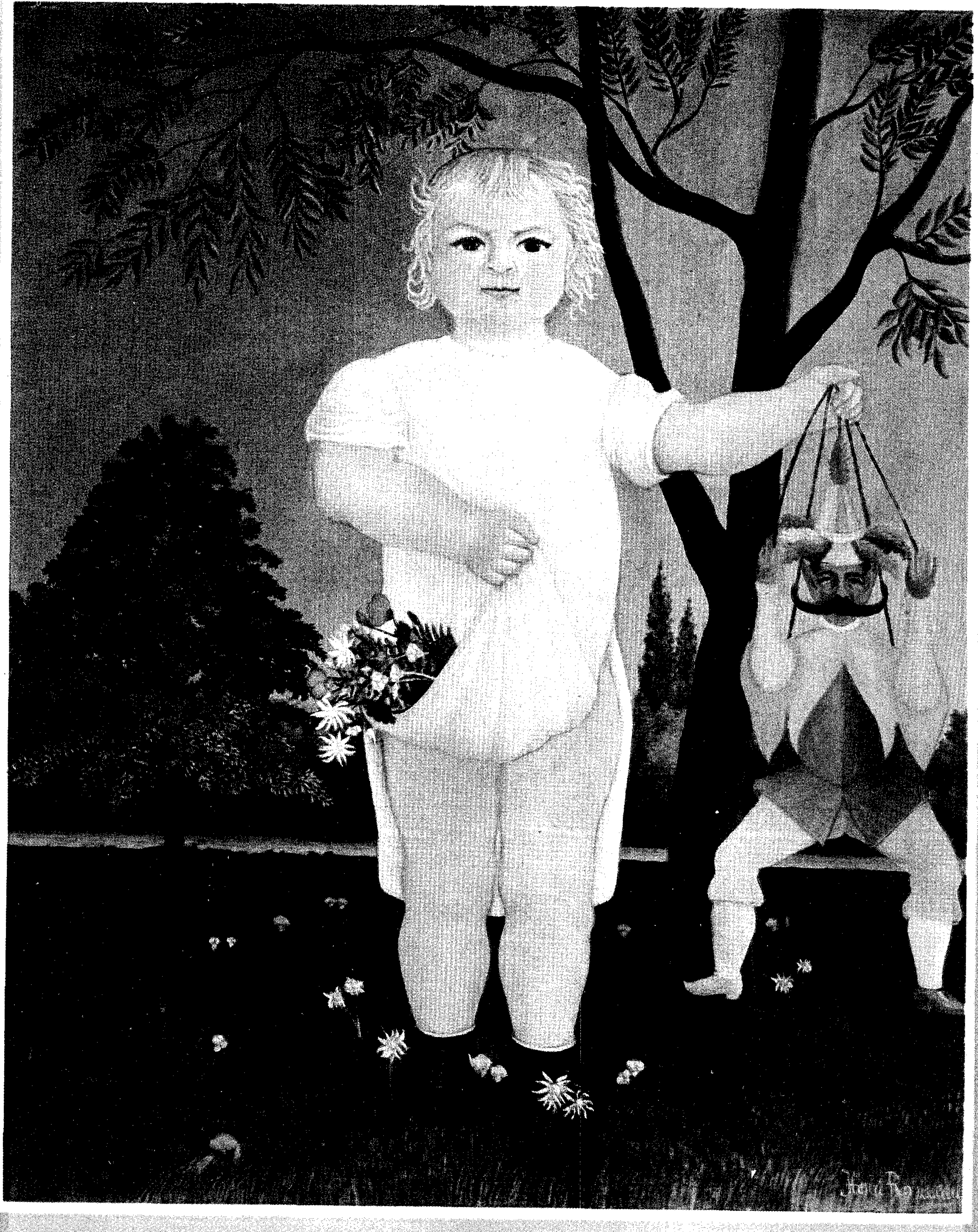
Not that there's anything wrong with greed, envy—or sloth, or lust, or any other local divinity. Everybody visiting the Modern will be well rewarded with splendid pictures, most of them unfamiliar, all of them scrupulously described in a catalog by curator John Elderfield. Elderfield seems to have felt that it was up to him to add a note of urgency to an otherwise haplessly old-fashioned holiday feast. Many of his tight-focus circumstantial descriptions are formalist-modernist to the point of parody. Cubist details are named with the dreamy confidence of Polonius ("very like a whale"); illusions of flatness and depth chime in and out as regularly as church bells; seldom has the verb *to mediate* been so assiduously conjugated. Old-fashioned protocols of provenance, bibliography, citation of studies or alternate versions, the tracing of derivations and sources, and the establishment of context and milieu are largely neglected in favor of a self-consciously vanguard aesthetic. When Elderfield relaxes, he can be very good. He's especially enlightening on Klee, for example, and on Miró—artists who openly treat with complex subject matter. Often he makes you look closer than you would ordinarily, which is, after all, the purpose of discipline. He challenges you to add a few observations of your own. Consider Vincent van Gogh's portrait of his friend the postman Joseph Roulin, 1888. Joseph's beard is like a forest landscape dappled in pale malachite. You notice that the whites of his eyes and his linen collar also are malachite. The yellow background and blue jacket are components of a green that symbolizes white and quivers next to the red of an ear and a mouth. It's as if Vincent had discovered a new optics in the prism of Arles's fiery sunlight.

In Cézanne's *Still-life With Pot and Fruit*, 1890–94—all clichés about solidity and architectonics apart—two well-anchored pots and a bottle stand sentinel behind some apples and a sugar pot which tumble and skid off the plane. What isn't jammed into folds of drapery seems to levitate. A pink band across a white tablecloth twists as mysteriously as a Möbius strip, as if to epitomize the uncertainty principle which the artist so scrupulously invokes.

Four superb paintings by Henri (Le Douanier) Rousseau are included. Each is elegantly parsed by Elderfield, even though he neglects the probability of still unlocated sources in contemporaneous prints—popular engravings in newspapers, magazines, broadsides—for the presumed portrait of Pierre Loti and for the forest scene with a startled lady. They suggest bases in illustrations as bland and as menacing as the commercial images that Raymond Roussel commissioned for his poems and that Max Ernst sliced into epic collages. Rousseau's *Child With Puppet* (opposite) dangles a marionette that, as Elderfield notes, has the artist's own face. I wonder if Rousseau doesn't also invoke a favorite late Romantic theme of the artist trapped in the clutches of the Eternal Feminine. *La Femme et le Pantin* was a popular turn-of-the-century erotic novel by Pierre Louÿs; the theme also occurs in *The Tales of Hoffmann*, Maupassant, and other sources.

Degas's *After the Bath, Woman Drying Herself*, 1896, with its strange, lurid red-bole illumination, seems to predict flashbulb photography and the rediscovery of Georges de La Tour's cinnabar dramatics—except for the perverse distortions of anatomy. Degas's model appears to have a tiny, almost froglike right arm and leg. It's a "mistake" that vitalizes the image, changing it from an anatomy lesson to a meditation on the delights and terrors of contortion.

In Picasso's *Bread and Fruit Dish on a Table*, 1909, what also could be called "mistakes" save the day. A procession of still-life objects seems to float and heave off the stagelike space. By leaving the front of a drop-leaf table daringly "unfinished," Picasso suggests the effects of bright light on highly polished wood and also the tactile sense of bare canvas and coarse, arbitrary brush marks. There is something of Zurbarán to the paradox, and of


Henri Rousseau

Child With Puppet *by Henri Rousseau, 1903, oil on canvas, 39 by 32 inches, lent by the Kunstmuseum, Winterthur.*

"Look, we survived the fiscal crisis, didn't we? So why worry?"

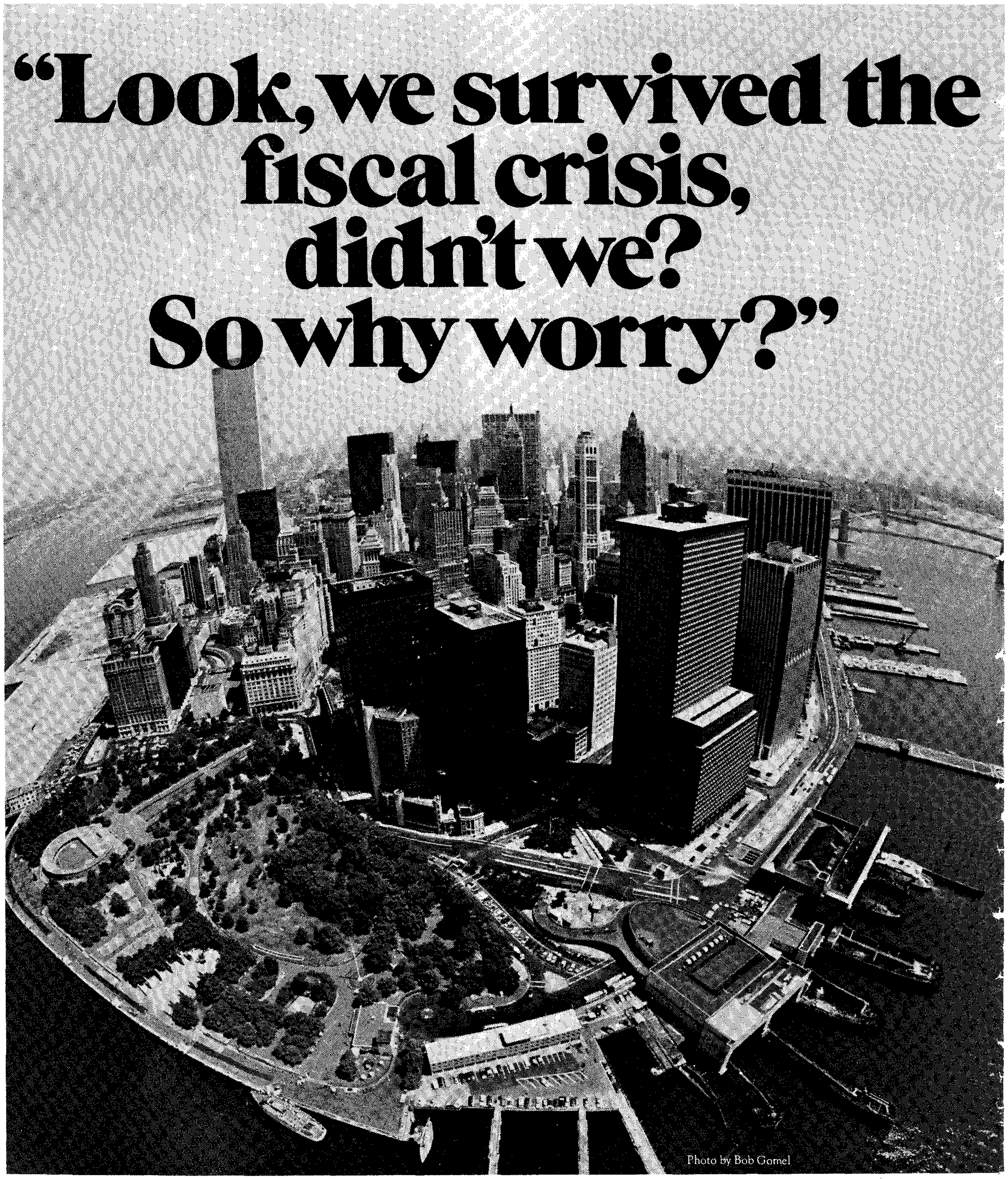


Photo by Bob Gomel

There's not much to worry about if you're in good shape yourself right now.

But if you're distressed, lonely, ill or troubled you're starting to suffer more.

And time will make it worse.

Underfunded agencies grind slowly to a halt. New Yorkers have only *begun* to hurt from cuts.

What's the answer?

It could be the United Fund, one of the most efficient charitable organizations in the city.

91¢ of every dollar you donate really helps some person through the Fund's 425 community agencies, the Red Cross and Salvation Army. (Our expenses are a low 9%—we're run mostly by volunteers.)

So when you're asked to give at the office this year (and we ask only once a year), give a little more.

Give more because New Yorkers are going to have a lot *less*.

United Fund
of Greater New York.

Zurbarán, too, in the still life with its theological resonance—fruit, bread, chalicelike bowl, white cup (for wine), white napkin, all arranged ritually, as on an altar.

The exhibition is appropriately strong in Swiss artists and even in Swiss obsessions. Ferdinand Hodler's moonlit alpine vista is like a national snow dream. It salutes the peaks of three of the highest local mountains, rising above freezing night mists like islands from an arctic sea. Where could the artist, in 1908, stand to observe such a panorama? The cloud patterns offer a clue. They form a mask at the surface of the picture. It's as though you stood inside the artist's head, looking out through his eye sockets, at the milky vapors and snow-blue alps. Or, more likely, you are looking inward to Hodler's private patriotism—his reconstruction of how the mighty trinity of Eiger, Mönch, and Jungfrau presents itself to the starless heaven.

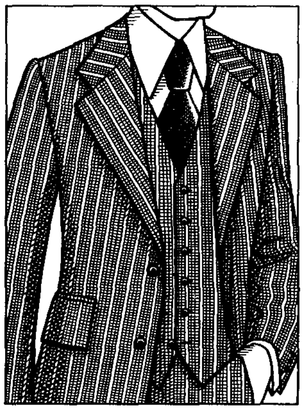
Other Swiss pictures include two extraordinary, quasi-allegorical tableaux by Félix Valloton, works by Klee, Cuneo Amiet, Alberto Giacometti, and a gold-spattered pattern by Alberto's cousin Augusto—*Chromatic Fantasy*, 1914. It's in the line of Augustus Tack, Gustave Moreau, and many other turn-of-the-century tentatives at a symbolizing, abstract design, probably to suggest cosmic harmonies. A thorough survey should be made of these "premature echoes" (to borrow a phrase from Elaine de Kooning) and of their possible influence on such modernist innovators as Pollock and (pace Rosenblum) Clyfford Still.

In Bonnard's *After Dinner*, 1908, a black dog's eyes above a cherry pie have the confrontational intensity of a Bruegel proverb. In another Bonnard, *The Provençal Jug*, 1930, a disembodied left arm might be considered as belonging to the artist himself at work on the picture itself.

Vuillard's *Large Interior*, 1897, seems framed in a cinematic or narrative form—like a Renaissance predella, whose proportions it adapts. The artist's friend, critic-editor-poet Thadée Natanson, seems to be the figure at work at his desk, surrounded by as many papers as there are rugs on the floor. And of the five surrounding women, one, probably two, may be his beautiful wife, Missia; and at least two of them, perhaps three, may be Mme. Vuillard, *mère*. The dramatis personae of the image repeat and rhyme as ingeniously as in a Shakespeare comedy.

Matisse's *The Chair With Peaches*, 1919, with its pinkly erotic fruit, could be a sensualist's parallel to van Gogh's *Gauguin's Chair* with its Dutch puritan hang-up. What about the sapphic

SALE
Continuing through January,
our special sale of famous-label men's suits.
Open 7-days a week for your convenience.
SALE:
SWEATERS
SPORTCOATS
SUITS



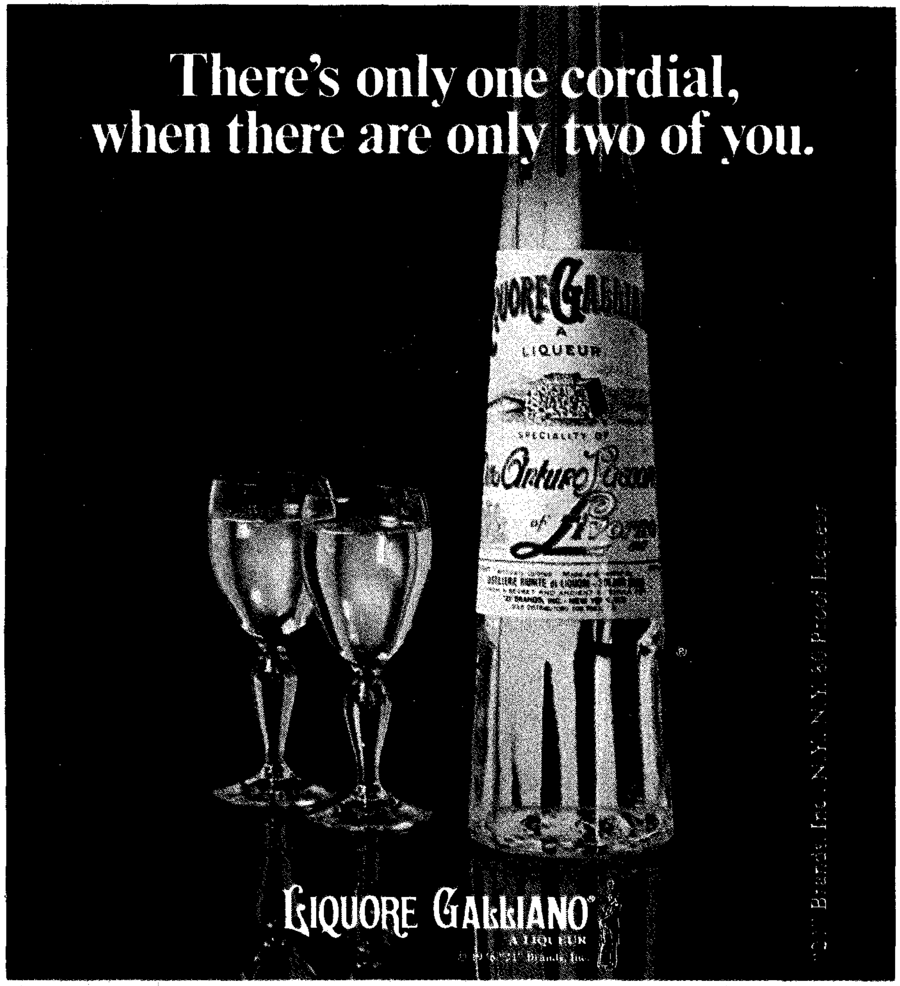
SALE:
SHIRTS
OUTERWEAR
SLACKS
THE UPTOWN SUIT WITH OUR DOWNTOWN PRICE.
BILTMORE
149 Fifth Ave. (21st St.) 7th floor (212) 777-5840
Daily: 10-6 Sat: 9-5 Sun: 10-5
Master Charge & Bank Americard accepted

The Underground Gourmet
Milton Glaser and Jerome Snyder
"...quality is astonishingly high for a restaurant of its price...additional incentive for a ferry ride."
montezuma's
(SPANISH and MEXICAN)
103 Stuyvesant Place, Staten Island, N.Y.
OPEN TUES.-FRI. 11:30 a.m. to 2:30 p.m. – 5:30 to 11 p.m. SAT.-SUN. 5:30 to 11 p.m.
5 MINUTE WALK FROM STATEN ISLAND FERRY TERMINAL
— CALL FOR DIRECTIONS — 442-9612

Owner FUMIKO HOSODA welcomes you...
"Dining at Shinbashi is spending an evening in Japan"
Special Complete Dinners at $5.90
Party Facilities, Credit Cards, Closed Suns.
Shinbashi
280 PARK AVE. (On 48th St.)
NEW YORK CITY-TEL: 661-3915
(bet. Park & Madison)

QUALITY WITH A PERSONAL TOUCH
Full Optical Service
Twice Mentioned in "SALES & BARGAINS" N.Y. Magazine
Sandow
OPTOMETRISTS OPTICIANS
665 LEXINGTON AVE. (at 55th St.)
NEW YORK PL 1-2140
Try Us—We'll LOVE YOU

Gain a thousand pounds.
The best-tasting Milanese & Genoese pastry & panetone in the world.
BLEECKER STREET PASTRY SHOP, INC.
245 BLEECKER ST. / CH-2-4959


There's only one cordial, when there are only two of you.
LIQUORE GALLIANO®
A LIQUEUR
©'21' Brands Inc., N.Y., N.Y. 80 Proof Liqueur

The French Quarter's best feast isn't a meal.

It's the Royal Sonesta's banquet for all your senses.

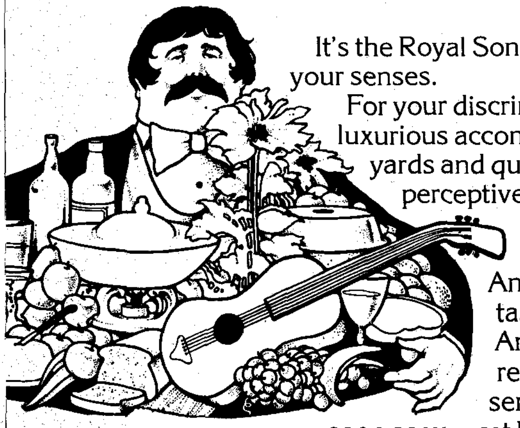
For your discriminating eye, it's luxurious accommodations, cool courtyards and quiet balconies. For your perceptive ear, it's restful privacy right in the middle of jazzy Bourbon Street. And, for your gourmet's taste, the flavor of French America in our great restaurants. When do we serve this lavish feast? As soon as you get here.

ROYAL SONESTA HOTEL

4 days/3 nights $105.*
IT6DLISLH3
per person, double occupancy.

300 Bourbon Street, New Orleans, Louisiana 70140, (504) 586-0300

Includes: Accommodations, a breakfast, a lunch, a dinner, cocktail, sightseeing tour.
*June 1 thru Aug. 31, 1977. Jan. 2 thru May 31 and Sept. 1 thru Dec. 28, 1977 $125.00 per person/double occupancy.
For reservations see your travel agent or call toll free 800-225-1372. In Massachusetts 800-842-1202.
Sonesta Hotels in Amsterdam, Atlanta, Bermuda, Boston (Cambridge), Hartford, Key Biscayne-Florida, New Orleans.



aroma of Picasso's *Two Nudes,* 1906; was Gertrude Stein invoked? And isn't there a woman, majestically enthroned, behind Fernand Léger's *Mechanical Elements,* 1918–23—a Madonna for the technological eschatology?

Paul Klee's *The Creator,* 1914, has been compared by J. B. Neumann, with wit and insight, to Michelangelo's God the Father creating the sun and the moon across the Sistine ceiling.

These are only a few of the queries and insights provoked by the exhibition and its catalog. The show ingratiates through sheer charm—not a quality to be sneezed at these days. Still, what's it doing at the Museum of Modern Art?

And what are **European Drawings,** from the Italian Renaissance to French Post-Impressionism, doing at the Morgan Library, on loan from the Fitzwilliam Museum of the University of Cambridge, England (through 2/13)? It's an equally eclectic and wonderful selection. It's informed by little logic beyond a commonality of ownership and collectors' anecdotes (always the dullest of art-world jokes).

The answer, of course, is that the library has no hostages to modernity, and in housing these marvelous visitors, usefully assumes its chosen responsibilities. The Italians, including two Leonardos (one of which demonstrates how to squeeze ten legs into five inches), and the French (fabulous Watteaus), and the Rembrandts, and the Rubens drawings—all are magnificent. On the bleak winter day of my visit, some of the less well-known Northerners seemed particularly vivid—Urs Graf, Wolfgang Huber, Willem Buytewech, Jacob de Gheyn II, Hans Burgkmair, and an anonymous master who saw a waterfall in a forest as a miracle of white light sliding through leaf-mold blackness. In Urs Graf's landscape, houses and roofs fit with clockwork delicacy; Paul Klee must have studied this vertical, linear sensibility. And Huber's strange Crucifixion: Christ is killed on a Calvary fruited with corpses. The thief to Christ's left—the one who remained deaf to salvation—is carefully delineated. Where is the thief to Christ's right, the felon who got to heaven? If you reconstruct Huber's careful ground plan, you might conclude that he is standing in your shoes, beyond the picture plane, *hypocrite lecteur, mon semblable. . . .*

The northern line, broken, taut, hooked, mysteriously Chinese at one moment, wildly expressionist at the next, seldom has been shown to such advantage. Even the great Watteau, in a drawing after a lost Titian, succumbs to its acute dissonance. ■

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 275

BY MARY ANN MADDEN

It was a time when refinement languished, when blood ran in the gutters, when venal ambition was everywhere regarded as the talisman of princes, when simple dignity had no champion, and honour lay stillborn on the threshold of yesterday's decaying moral flesh. Alice Gracewell slept dreamlessly: She was eighteen and her future opened before her like a peony.

Above, two for the opening of "Lucky Alice," a novel of the Middle Ages. Competitors are invited to compose two sentences: a flavorful first and deflating second, which comprise the beginning of a wretched novel, any genre. Limit 75 words.

Results of Competition 272, in which you were invited to supply one excerpt from an advice column pertaining to grotesque behavior at a social occasion, past or present.

Report: When asked for "grotesque" you gave 'til it hurt. Examples, including sacrilege and assorted flavors: peanut etiquette for the White House; The Correct Thing at Gay Lib or Gray Panther gatherings, beheadings, aboard the *Titanic, chez* Borgia, at orgies, at Tut's tomb or the Vatican. Advice was freely given to those encountering Henry VIII, Lot's wife, Mme. Defarge, and Count Dracula. Surefire tips: asking "What's cooking?" at the crematorium, "What's new?" at an antique show, and "What's up?" at a hanging. Employees must wash hands before—oh, never mind.

First Prize of "In Vogue" by Georgina Howell (Schocken Books) to:

No, the chicken should be eaten separately.
Thomas Van Steenbergh, Bergenfield, N.J.

When taping a ransom plea, it's best not to say, "Do it again."
Edith Zober, Ames, Iowa

Runner-up Prizes of one-year subscriptions to "New York" to:

White House protocol: Suitable attire for the First Lady's escort, in the president's absence, is white tie and sneakers.
G. George, NYC

No, I would not advise Jane Russell that almost an entire day has passed.
Mrs. John Steketee, Grand Rapids, Mich.

And Honorable Mention to:

In any foreign country, it is bad form to ask, "How much is that in *real* money?"
Pat Pasquale, Katonah, N.Y.

Confidential to "Salome": No grits, unless, of course, he is a *southern* Baptist.
Edmund Conti, Summit, N.J.

In acknowledging the honor, Nobel prize winners usually avoid such mundane colloquialisms as "Wow" and "Dynamite."
Angelo Papa, Trenton, N.J.

Lockheed officials would be offended if you pick up the check.
Raymond E. Benenson, Niskayuna, N.Y.

It is not customary to have a receiving line before the event, but in your case, Mr. Gilmore . . .
Richard J. Hafey, Morningdale, Mass.

Should you bump into the governor before the execution, it would be preferable to say "Sorry" rather than "I beg your pardon" or "Pardon me." However, should you bump into Indira Gandhi it would be better to say "I beg your pardon" or "Pardon me" rather than "Sorry."
Ellen Burr, New Paltz, N.Y.
similarly: Robert Stutz, Cincinnati, Ohio
J. M. Riordan, Laguna Beach, Calif.

Dear Miss Adler: It is acceptable, but probably harmful to one's health, to smoke cigarettes after any occasion.
David I. Warren, Cleveland, Ohio

Dear "Evicted": Considering the circumstances, I don't think it is necessary to tip the animals (especially the serpent) on your departure. A follow-up note to your Host might be helpful.
James Elward, NYC
sp. ment.: Jeffrey Neuman, Waltham, Mass.

Confidential to "Loner": Although a return address is obligatory on printed correspondence, the name "D. B. Cooper" would be sufficient in your case.
Helen Stroud, Philadelphia, Pa.

When introduced, it *would* be poor taste to say, "Mr. Nixon, I've heard so much about you."
Natalia McCracken, Newton Corner, Mass.

You can return the pair of buffalo calves to Neiman-Marcus. Try trading this Christmas gift for their solid gold omelet pan.
Bill Emery, Oklahoma City, Okla.

Mr. Swift responds: Yes, adults may appropriately be served a child's portion during the potato famine.
J. Zachary Kay, Brooklyn

Confidential to "Death Row": No, only black; and yes, negotiate all book and movie rights *before* the event.
David Hughes, NYC

Dear "Ancient Mariner": It might change your luck, and be more humane, to put the bird out of its misery.
Fran Ross, NYC

On his birthday, never tell the Aga Khan how slim he looks.
Marion Kadner, Los Angeles, Calif.

You may invite Yma Sumac to Windows on the World, but do not allow her to sing. Please.
Jay Dantry, Pittsburgh, Pa.

I would definitely advise against drop-in visits to the Minotaur.
Dita Greene, Sayville, N.Y.

No, it's not necessary on a slave ship to tip the whipper.
Jacqueline Fogel, Jamaica, N.Y.

If your Baker Street host offers coke, it would be best to ask for tea instead.
Donald C. Steiner, Ohio

Communion should be taken with solemnity and grace—your request for a doggy bag was properly ignored.
Dorothy Green, Yonkers, N.Y.

When dining with King Arthur it is not necessary to avoid sitting at the head of the table.
Mrs. Anna Lambiase, Brooklyn

It is perfectly acceptable to put your foot in your mouth at a yoga convention.
Alan Levine, Copiague, N.Y.

When calling at a brothel, it is considered urbane for a gentleman to leave a formal, preferably engraved, visiting card. His brother-in-law's, say.
John Hofer, Southboro, Mass.

Confidential to "Unsure": It wasn't drinking from the finger bowl that surprised people—it happens all the time. But saying, "It could have used more lemon" was improper. Next time, be silent.
William Earls, Sturbridge, Mass.

A bearded man will bring the stone tablets directly to the gathering. . . .
Richard F. Makse, Ridgewood, N.J.

During the Danse Macabre such toasts as "*A votre santé*" and "*L'chayim*" would best be avoided.

J. Z. Melton, Brooklyn

To "Surgeon General": Swine flu notwithstanding, "I told you so" has no place in a condolence card.

B. J. Goldstein, New Rochelle, N.Y.

Flowered sheets are simply not correct at official Klan gatherings.

Physics Bldg., SUNY, Albany, N.Y.

Confidential to "J.C. in D.C.": Call me old-fashioned, but I maintain it is gauche to wear a simple business suit to an important event such as you describe.

Gregory Greenberg, NYC

Confidential to "Had a Ball": Your calling card would have been more appropriate. And before you retrieve your glass slipper, a written apology is *de rigueur.*

Bettina Conner, Washington, D.C.

Dear "Fed Up": I agree anyone would be upset if someone washed his hands in someone else's soup. It may have been an honest mistake, and, as you said, you were nearly finished anyway.

Unsigned

You write that you are a carnival performer who dives into a tank of flaming gasoline and that the main hazard of your profession comes from the debris which boys and girls throw into the tank while you are climbing the ladder to your diving platform. What you suggest is a felony. Have you thought of talking to the children's parents?

George Fairbanks, Nutley, N.J.

Confidential to "Staph Member": No wonder. You should not have asked the chief of microbiology "How's every little thing?"

Theodore J. Stahl, M.D.
New Brunswick, N.J.

The preferred seating arrangement is: father of the bride and his present wife, first pew, bride's side; former wives, fourth, seventh, and tenth pews, bride's side; mother of the bride and her present husband, second pew, bride's side; former husbands, fifth, eighth, eleventh pews, bride's side; father of the groom and his present wife, second pew, groom's side; former wives, pews opposite bride's mother's former husbands; groom's mother and present husband, pew opposite bride's mother's most recent ex-husband; former husbands of groom's mother, sixth, ninth, and eleventh pews, groom's side. Former spouses of groom and bride may stand, except that if children of the bride and groom by their former marriages are small, seats should be found at the sides of the church.

Bette McLaughlin, Brookline, Mass.

Confidential to "Dolphin in a Dither": Protocol has not been established for seating arrangements at dinner parties to which both humans and dolphins are invited. . . . Is it too late to switch to cocktails and buffet by the pool?

The Bridge Club, Montpelier, Vt.

Dear "Confused": As the daughter of a transsexual parent, it might be best if you sent a nondescript "thanks for everything" gift sometime between May 9 and June 20.

Joel Goldstein, Cincinnati, Ohio

When presented with a giant sea tortoise, no need for excessive formal acknowledgment.

Jack Lechner, Arlington, Va.

All questions submitted to the Oracle become the property of *The Delphi.* A time extension will be granted *polloi* from Macedonia. Marble slabs are appreciated. There will be some confusion here, but was it not ever thus?

W. H. Richardson, Peace Dale, R.I.

Contest Rules: One entry only should be sent to Competition Number 275, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by January 28. Editor's decisions are final and all entries become the property of *New York.* First-prize winners will receive *The Songs of Bob Dylan From 1966 Through 1975* (Knopf). Runners-up will receive a one-year subscription to *New York.* Results and winners' names will appear in the issue of February 28. Out-of-town postmarks are given three days' grace. Postcards, please.

THE ULTIMATE HIDEAWAY

Just a two-hour drive
from the City
there's a small
masterpiece of a hotel
where you can get lost
with that special someone
be alone far away from the crowd.
Stroll together along sun-washed beaches.
Ride for miles over wind swept dunes.
Relax in the Spa; swim in the pool.
Unwind. Discover each other anew.
There are intimate candlelit dinners.
Dancing into the nite.
Apertifs and sharing dreams
beside a crackling fire.
The service is truly gracious,
discreet so as not to intrude.
The place posh and secluded.
For that special someone and you.

MONTAUK YACHT CLUB INN

Across the Causeway on Star Island Montauk, New York

For information and reservations:
516/668-3100

Movies / John Simon

TRUTH: NO STRANGER THAN FICTION

"...What a chasm there is between a great documentary by, say, Marcel Ophüls, and Barbara Kopple's *Harlan County U.S.A.*..."

The new cinematic year begins with two documentaries that, though quite different, have this in common: They demonstrate that the nonfiction film can be quite as mediocre as the fiction film, even when addressing itself to subjects of profound or bizarre ready-made interest.

Harlan County U.S.A. is a well-intentioned piece of work about a coal miners' strike in Harlan County, Kentucky, that lasted thirteen months and led to, after the brutal shooting of a miner, the mine owners' acceding to the miners' demands, which were nothing more than the right to unionize. Along the way, this 103-minute film touches also on related matters; a major mine disaster, the Yablonski murders, other strikes and contract negotiations on the national level. The film is openly partisan: The miners are shown in a variety of places and situations; the mine owners and their scabs and goons are shown exclusively bossing around and gooning it up. My sympathies are with the underdog—just about any underdog—but I do not want to be manipulated. Yet that is precisely what the film does: It manipulates.

Let me start at the end, with one of the closing credits that reads: "Principle [*sic*] Cinematography: Hart Perry." Now, I am sorry, but I mistrust an illiterate filmmaker a priori; or, perhaps, since the credits come at the end, a posteriori. It is all right for these embattled coal miners to be illiterate: They can't help it, and it does not diminish their humanity, indeed nobility. But Barbara Kopple, the filmmaker, graduated from a university—even if it is only Northeastern, one of the worst. Still, she could have learned the difference between *principal* and *principle;* to allow the latter to impersonate the former in a card as big as life bodes ill for the culture of the filmmaker and the mentality of the film.

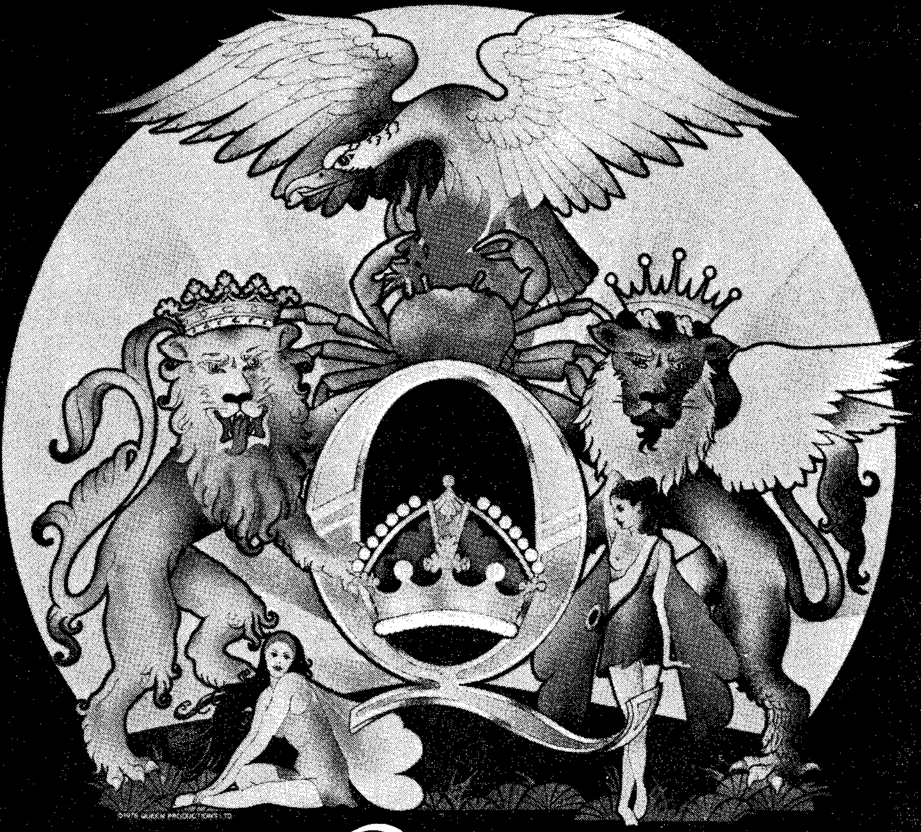
What a chasm there is between a great documentary by, say, Marcel Ophüls and Miss Kopple's *Harlan County U.S.A.* Yet the latter is not a total loss. After all, when people are trodden down to the point where their naked humanity is stepped on—when they at last take cognizance of the need to band together and fight against great and brutal odds—there are bound to be moments of courage and dignity, of warmth and suffering and even humor begotten by suffering, that cannot help moving and sternly shaking us. All the filmmaker need do is be there. Let her push her way in with her cameras, and there is just about no way for her not to come back with some invaluable *objets trouvés* of grandeur under stress.

Such an enterprise should not be underrated, however. It takes vision and determination to conceive, shoot, and put together a *Harlan County U.S.A.*, even if it is not done particularly well. There are sequences here as tragic or heartwarming as anything ever seen on film, despite the fact that they are usually, if not exactly botched, seriously impaired by being sprung on us out of sufficient context, or by being held too long, or by remaining insufficiently analyzed to become illuminating. Thus the sequence of events stays unclear, and causality even more so.

But there are some wonderful details, as when old-timers who lived through the "Bloody Harlan" of the thirties draw stirring parallels between then and now while urging bloodless resistance, or when some remarkably staunch and levelheaded miners' wives assert themselves, or when a mother confronts the body of her murdered son (though this one is milked for too many audience tears—it would have been more effective shorter), or when a demonstrating Kentucky miner in New York City has a comic dialogue with a sympathetic but uninformed policeman.

Yet consider now what you would receive from an Ophüls documentary such as *The Memory of Justice.* You would be confronted with complexities that are the stuff of life, the ambiguities that are built into its molecular structure. A Hermann Göring, who has the courage of his beastliness, may for an instant become sinisterly attractive when juxtaposed with a softly *mea-culpa*-ing Albert Speer; a Daniel Ellsberg, who draws hard and fast comparisons between the Nazis and the Americans in Vietnam, seems, for all that he may be right, less winning than a perhaps overcautious but mellower Telford Taylor. Lord Shawcross, the shrewd British prosecutor at Nuremberg, suddenly seems smug and almost sanguinary; Edgar Faure, who had been one of the French prosecutors, becomes downright smarmy on the subject of Algeria; Walter Warlimont, formerly of Hitler's General Staff, emerges as an

Illustrated by Victor Juhasz


©1976 QUEEN PRODUCTIONS LTD

Queen
A Day At The Races

THEIR NEW ALBUM ON ELEKTRA RECORDS & TAPES

AVAILABLE AT ALL SAM GOODY STORES

©1976 Elektra/Asylum/Nonesuch Records. A Division of Warner Communications Inc.

"... *Pumping Iron* is a film that cannot help having certain freak-show appeal; yet the film has its riveting passages ..."

honorable soldier, albeit a Nazi dupe.

Beware, I say, of people like Barbara Kopple, who made this film—people whom their manifestly righteous indignation prevents from seeing both sides of a question. People who are perfectly happy to do justice to one side only, granted that it is much the better one. Don't mine owners have problems too? And families? And responsibilities? Does being successful and rich turn these people into slave-driving exploiters? Maybe so, but I would like to see the matter more thoughtfully examined. A doctor says that the health conditions for miners in other countries are much better than in the United States, but the film does not pursue and evaluate these differences. We learn that Boyle, the UMW president, was involved in the Yablonski murders, but we learn nothing about the motives: collusion with capital or simply personal rivalry?

There are other difficulties with the film. Miss Kopple and many of her co-workers being women, and probably feminists, the role of women in the strike seems to have been magnified. No doubt these wives and daughters were extremely brave, delightfully outspoken, and full of a saltiness that borders on sophisticated wit; still, we are given the impression at times that the pickets were almost all women, that among the leaders there were virtually no men. This may in fact have been the case, but I want some facts and figures. Facts and figures, however, are few and far between in this film—which is a pity, for when they are given, they are devastating, e.g.: management's profits up 170 percent; cost of living up 8 percent; miners' profits up 5 percent. So why not more of them?

There is, on top of all that, no rhythm to the film. No clear profile of the action, no real variety in the pace, no sense of the passage of time and growing hardships (if such they were) on the strikers. We do not get to know these people as we would in an Ophüls film, in large part because no one is asking them pertinent questions. Yet it must be pointed out in these filmmakers' defense that the Kentucky miners and mine owners lack the intellectual, educational, and verbal endowments of many of the people in an Ophüls documentary—even that glorious Irish gift of gab so evident in *A Sense of Loss.* And though the cinematography is adequate, the many songs on the sound track, generally written and performed by the miners themselves, are better as human documents than as words and music.

Still, you could do worse than see this film, and I personally was overcome by one aspect of it that surely never occurred to the filmmakers. As I watched some of these miners' wives already teasing their hair into impossible beehives, I had to wonder what would happen to these good and gallant people if they were to get not only the modest increments they finally won for themselves, but also more: their full due in an affluent society. Gradually, I believe, these worthy folk would settle into their Pontiacs and color televisions, their decoy ducks on the mantelpiece and plaster dwarfs in the garden.

Before long, they would have their culture heroes, too, in Johnny Carson and Rex Reed, while the intrepid wives who nurtured guns for self-defense in their capacious bosoms would now clutch to them a Barbra Streisand and a Barbara Walters. And what—among the best furniture Grand Rapids can offer, the latest Literary Guild selections, and the children acting in school productions of *Our Town*—would become of all this noble, righteously embattled humanity? Who could still tell the miners from the mine owners? Oh, Barbara Kopple, people are far more contradictory, questionable, awful, and fascinating than anything dreamt of in your philosophy!

Pumping Iron is a much smaller and specialized sort of documentary than *Harlan County U.S.A.* George Butler and Robert Fiore's film, based on a book by Butler and Charles Gaines (the latter responsible also for *Stay Hungry*) is about musclemen—body-builders, to give them their preferred, more architectural, title—and, to a much lesser extent, their families, trainers, fans. It is a film that cannot help having a certain freak-show appeal: Monumental exaggeration—whether in architecture, conversation, musculature, or anything else—casts an unwholesome spell. These bodies, supposedly re-creating the marvels of Greek sculpture in living flesh, are actually rococo excrescences, grotesque hyperboles, delusions of fleshy grandeur. These mastodon muscles bursting from human frames are like a speedboat engine attached to a toy brigantine—worse yet, like an abattoir on Livestock Resurrection Day. Enormous hunks of dormant meat suddenly begin to ripple and bulge and swell into balloons. They exceed all shapes known to Myron and Phidias (or, for that matter, to normal man or beast), and turn whatever can be proportional and beautiful into frenzied hypertrophy, muscular megalomania, a deformity no better than abject scrawniness.

The most tyrannical and yet pathetic of fathers, who acts as both trainer and chief sycophant to his son—of all the body-builders in the movie, the least (or, depending on your definition, the most) anthropoid—informs his boy that he looks like something out of Michelangelo, though he looks much more like the Michelin Tire man—names similar enough, I suppose, to be confused by imprecise minds. Except for this doting father, however, there are almost no members of the musclemen's families to be seen, certainly not the wives and girl friends about whom we hear quite a bit. Nor is there evidence of homosexuality among the men and their fans; interesting, but is it a fact? We do not find out how these herculean beings get along with people of ordinary dimensions; or even what the causes were that drove them to pushing themselves "through the pain barrier," as one of them says: grueling regimens to achieve gargantuan statures.

True, one man, we are told, was born with impaired hearing; another was teased by schoolmates for being Jewish and wearing glasses. But why did they choose to compensate in *this* way? No mention is made of narcissism, even when a body-builder called Mike has named his two children Michael and Michele, even when the most Cro-Magnon among these chaps is seen spending long, dedicated posing sessions before his mirror. Nor are we shown what becomes of these bodies after they are compelled to stop working out by advancing age or declining health—the pitiful dissolving into barrows of lard, something like a statue by Gaston Lachaise melting into a Medardo Rosso. We learn even less about the enthusiastic fans we keep glimpsing throughout, and what sort of power, sexual or other, the colossi have over them.

And yet the film has its riveting passages, as when we see the screen well-nigh explode with the superhuman, or superbovine, exertions of these body-builders, or when Arnold Schwarzenegger, the champion of champions, gives out with mischievous bits of witty cynicism. A thinking or, at any rate, wisecracking giant—why, it's as good as a talking dog!

Music / Alan Rich

NINTH ANNUAL MOZART BIRTHDAY ARTICLE

"... Much ink is hurled against *The Magic Flute*, yet it is probably a better dramatic piece than we usually tend to believe..."

No Mozart opera is more widely beloved, for a more bewildering variety of reasons, than *The Magic Flute*. Children adore it—even when, at the Met, they must also endure long stretches of spoken German dialogue—for the animals and Papageno's bells. Grown-ups find uplift in the solemn trombones and in Sarastro's noble declamations. Even opera freaks, who generally find Mozart dull to their taste for vocal gymnastics, throng *Flute* performances to see if the latest Queen of the Night can reach those high F's.

Yet, much ink is hurled against the opera, for reasons that no longer need belaboring: the silliness and inconsistencies in Emanuel Schikaneder's book, its vulgar language—not to mention the snide insults to womanhood on nearly every page of the text. Worse plotting and language is countenanced in Baroque and in romantic Italian opera, but Mozart is sacred, and Schikaneder must be crucified for not being Lorenzo da Ponte. Mozart, in this view, is held harmless for this insult to musical drama; he composed the opera because he needed the money.

The latter may be true; we have little firsthand information. We do know that Mozart worked on the *Flute* in a house supplied by Schikaneder next to his little barn of a theater in Vienna's outskirts, and it isn't difficult to visualize the two men, after many a night of drinking and wenching in Vienna's low dives, scribbling on the opera together. The credit—or, if you prefer, the blame—for the opera's problems must, I think, be equally divided.

It occurred to me recently, as I sat through one of the Met's current performances which James Conlon has been conducting so admirably, that the *Flute* is probably a better dramatic piece than we usually tend to believe. Schikaneder does, it's true, throw us a red herring in the opening scenes, in which we meet the Queen of the Night as a wronged heroine and learn of Sarastro as a villain—a situation we later find reversed. But even here, Mozart's music furnishes a clue to the real situation, one that we oughtn't to overlook. The Queen's first aria is full of that hysterical coloratura that Mozart, in all his late operas, used to underscore mental instability (Elvira's frustrations in *Don Giovanni*, Fiordiligi's wavering in *Così*). Why, given these clues, should we take the Queen any more seriously than these other women?

But the real turning point in the *Flute* is a scene which, for some reason, is not reckoned among the opera's greatest hits. It is a scene of considerable length, so sublimely worked out, so complex in its style, that it could not possibly be regarded as a capricious or sudden perversion of the plot. I refer to the scene in Act One where Tamino is guided to the gates of Sarastro's temple by the Three Boys, is rebuffed at two of the three gates, meets the High Priest at the third gate, and then plays on his Magic Flute as he ponders the Priest's words. Mozart had not composed anything quite like this music before, in the sense of its being a long scene of complete musical continuity, breaking away—for the only time in the opera—from the separate, fully formed musical numbers that were the norm in operas of his time. In this one regard, the scene looks ahead to operas of a later time (the big recitatives for Leonora and Florestan in *Fidelio*, most clearly). It also stands as the pivotal scene for understanding what both Mozart and Schikaneder may have had in mind in this opera.

The Boys sing first, a hymn somewhat celestial in tone, their moral advice to Tamino hauntingly punctuated as the trombones echo the last tone of each phrase. They leave; Tamino stands alone. He approaches the first gate. "Away!" sing hidden voices, wrenching the harmony with a surprise cadence in a distant key. Tamino approaches the second gate; the voices again rebuff him, but this time their cadence is in the "right" key. Thus, even this one short sequence is built by Mozart with a keen sense of dramatic movement, in which both music and words play their part. At the third gate the Priest emerges, again on a sudden harmonic resolution into a distant key area; that one precipitous drop—C minor to A flat—is, we will shortly realize, the opera's most crucial shift in emphasis. But it has been beautifully prepared, by Mozart and the text, to proceed out of what has come before.

The wonders continue. Tamino and the Priest argue, and again the constant harmonic wrenches wonderfully underscore the conflicts in the young hero's mind. The Priest's music is solemn, slow in harmonic progression; Tamino's answers are rash, as the music indicates. The Priest's last words are seraphic, a cadential theme in A minor, in tones of utmost solemnity. He leaves. Tamino voices his consternation to the empty air, while the hidden voices twice reiterate the Priest's last cadence, this time with trombones to heighten the sense of mystery, to give him comfort. Tamino picks up his flute, and sings to it. But his thoughts are still too troubled to take shape; his attempts at a formal aria break off constantly. Only when Papageno's pipes sound in the distance does the music gather the energy to come to a full close.

More than anything else in the *Flute*, with its admittedly uneasy blending of the sublimity and the genial triviality, the memory of this strange and subtle scene remains to nag us with speculations about where Mozart might have taken opera in his next decade or two. Everything in its music—the sound of its instruments (most of all its trombones and its flute), the flexibility of its vocal line as it shapes its powerful drama of anguish and comfort, the stupendous freedom and imagination of its harmony—stands as a glimpse of far horizons that its creator was cruelly denied. ■

Illustrated by Rick Tulka

Theater

'DIRTY LINEN' IS PURE SILK

"...Stoppard has taken the easiest theatrical form and given it an intellect..."

Having demonstrated (to anyone's satisfaction, I should think) an awesome mastery over the English language in the service of elegant and witty game-playing, Tom Stoppard has now moved gloriously onward. **Dirty Linen**, Mr. Stoppard's latest verbal sally which, if there is any sense left in our theatrical life, should be warming the air at the Golden Theater for a handsome chunk of the foreseeable future, represents the author's conquest of something new for him, and very old for anyone else. On the surface, his work is pure, old-fashioned knockabout farce. Beneath that surface, however, there is a great deal more.

The premise is farcical enough, no less so for being as timely as tomorrow's headlines. A parliamentary committee is in session to investigate press accusations of moral whoop-de-do within legislative ranks. The setting is London but, as any fool can see, that choice of venue is purely arbitrary; Washington, Rome, or perhaps even Katmandu would do as well. The committee members are, we are soon to learn, up to their own quivering necks in the same stuff they're out to explore; what's more, the pool secretary assigned to record the committee's proceedings turns out to be the very "mystery woman" fingered by the press. She—and only here does Mr. Stoppard wander from hard-core reality into fantasy—also seems to be the only one in the room with any sense in her noddle, and it is her own brainy resolution that the embarrassed committee finally adopts. Her name, not at all incidentally, is Miss Gotobed.

Mr. Stoppard's manner of treating this material is, as I suggested above, the most elemental kind of comic theater. Sight gags abound, most of them dealing with bits of Miss Gotobed's apparel that the M.P.'s (for reasons I need not elucidate) have in their possession. Some of the jokes are equally elemental. (In the Chairman's briefcase is, quite naturally, a pair of briefs.) But there is also a circularity to the joke-writing, an underlying web of comic leitmotiv, a complex texture of cross-references that keep the mind—and, even more, the memory—constantly and congenially at work as the play winds its brief course. This is Mr. Stoppard's peculiar, individual skill. He has taken the easiest of theatrical forms, and infused it with a structure, an ability to challenge the intellect, that raises the level of farce to something approaching sophistication. And if these highfalutin words of mine have not also suggested that *Dirty Linen* is achingly, murderously funny, let me hasten to do so now.

There is also something else. The committee recesses, and into the same room come two more governmental flunkies, functionaries of the Home Office considering the citizenship application of an American. Basically, this insert (called **New-Found-Land**) is a pair of monologues. The older man delivers a dithering memoir of Lloyd George; the younger, a weird and wonderful flood of blather about romantic America, a coast-to-coast travelogue so full of overblown hyperbole and misinformation as to make a Fitzpatrick blush. The whole diversion is a wonderful knockabout of language at its most useless; its insertion into a wholly different context is, like everything else in this wild and dazzling flight of theatrical fancy, the work of a cock-eyed, original theatrical genius.

I saw *Dirty Linen* in London last summer and, I must admit, it worked a lot better there in a theater club seating 120, than in a moderate-sized Broadway house. But Ed Berman, the show's original director (and also the American expatriate honored in *New-Found-Land*) has done a splendid job of adapting the work to larger spaces, and the new cast is altogether splendid, in some cases actually superior to the London group. As Miss Gotobed, Cecilia Hart is a dish worthy to sink the sturdiest ship of state. I also admired, somewhat to distraction in fact, Merwin Goldsmith's fuddy-duddy Chairman and Jacob Brooke's virtuoso turn in the "America" monologue. I seem to remember that Miss Gotobed's drawers in London were a different color, but they are top-drawer in any case. So is everything else that Mr. Stoppard and his crew have brought to our languishing midst. **—Alan Rich**

"After the Saturday night crunch, try my bountiful Sunday brunch. Just $3.95, what else?"

Maude's

come.eat your heart out.

51st Street & Lexington Avenue 753-1515
Breakfast Buffet. All you can eat Lunch Buffet $3.99.
Hefty drinks. Dinner. Sunday Brunch.
Live Dixieland jazz every Wednesday from 9 P.M.

The Upper Circle
Intercontinental Cuisine
595-2138
All major credit cards
The Upper Circle
197 Columbus Ave at 69th St. N.Y.
Just four blocks to Lincoln Center

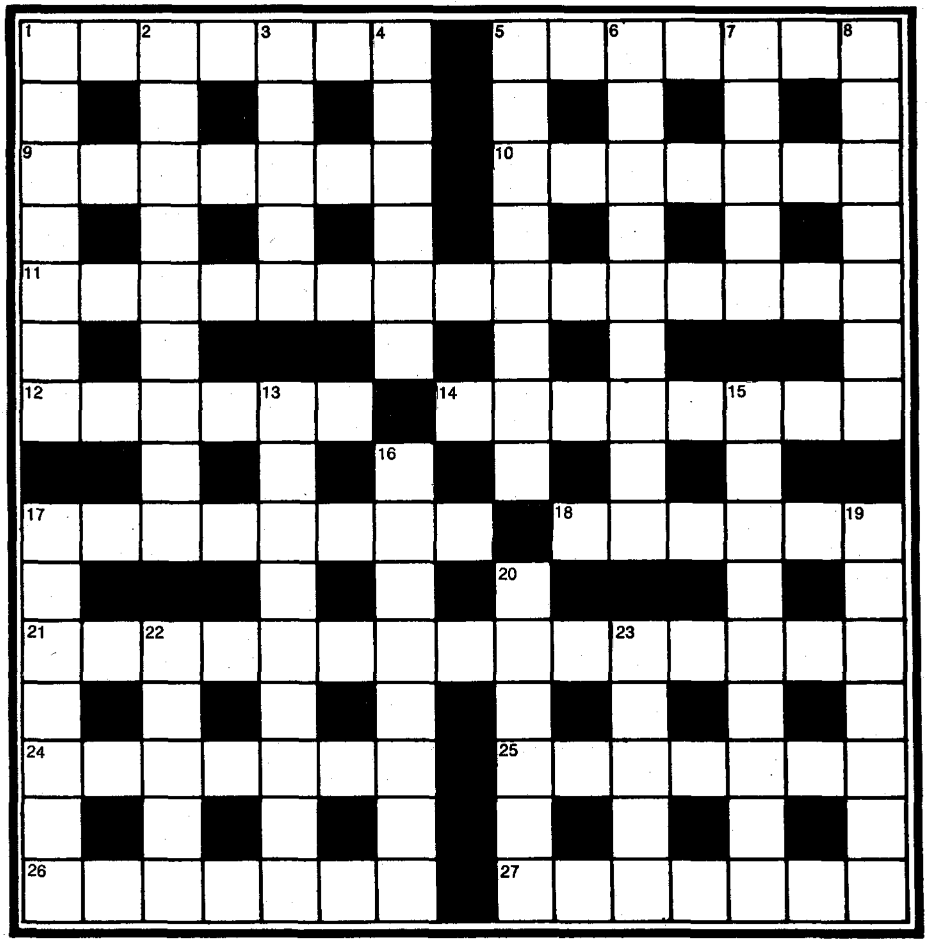
FRERE JACQUES
French Provincial Spec.
Lunch • Dinner •
Cocktail Lounge
5 min. walk all Theatres
Credit Cards • Cl. Sun.
151 W 48 St. • 575-1866

BREAKFAST
LUNCHEON
DINNER
CHEESE CAKE
CATERING
Junior's
BROOKLYN'S MOST FABULOUS
RESTAURANT
Flatbush Ave. Ext. at DeKalb Ave.
852-5257

A MAN'S JAPAN
THE AUTHENTIC
JAPANESE MASSAGE
IN A JAPANESE
ATMOSPHERE
SAUNA, NEEDLE SHOWERS,
LOUNGE
monday thru saturday
by appointment
11 a.m. to 12 mid.
SALON de TOKYO
200 WEST 57TH STREET/757-2187

WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



Solution To Last Issue's Puzzle.

B	R	O	A	C	H	E	D	■	P	E	D	A	N	T
A	■	P	■	A	■	A	■	■	■	N	■	P	■	A
S	L	I	P	P	E	R	S	■	S	T	R	E	A	M
H	■	N	■	T	■	L	■	D	■	R	■	R	■	A
E	R	E	B	U	S	■	P	E	C	U	L	I	A	R
D	■	S	■	R	■	E	■	M	■	S	■	T	■	I
■	■	■	H	E	A	D	S	O	R	T	A	I	L	S
C	■	T	■	■	■	I	■	T	■	■	■	F	■	K
H	E	A	R	T	S	T	R	I	N	G	S	■	■	■
A	■	S	■	A	■	O	■	C	■	O	■	M	■	S
R	A	M	B	L	E	R	S	■	A	T	T	E	S	T
T	■	A	■	L	■	S	■	N	■	H	■	A	■	A
R	U	N	N	E	R	■	N	O	T	A	B	L	E	S
E	■	I	■	S	■	■	■	R	■	R	■	I	■	I
S	P	A	R	T	A	■	W	A	R	D	R	E	S	S

Clues

ACROSS

1 Do they hope the atmosphere's catching? (7)

5 Poor little answer for the singer. (7)

9 A disastrous start during storm, but shining brightly now. (7)

10 Genuine is one note, so convert into money. (7)

11 Fine form of profit in the eyes of businessmen? (9, 6)

12 Riot in Haiti after tea, or in another place? (6)

14 Polished off again or brushed off? (8)

17 Horse I'm able to discover in London. (8)

18 Branded as a water-colour. (6)

21 Hand-to-hand outbreak? (5,2,8)

24 Beginner catches species of big eel—that's easy to make out. (7)

25 Loose wood that's brown with age without particular point. (7)

26 Joins the troops, but there's one missing. (7)

27 What a relief to get your clothes on again! (7)

DOWN

1 A spiteful woman about to steal from the entertainer. (7)

2 Promising fellow in the church. (9)

3 Late section of the play? Absolutely correct! (5)

4 Start with counter balance. (3,3)

5 Player not in a hurry? (8)

6 Commonplace piano range. (9)

7 "Nor think the bitterness of absence sour when you have bid your servant once . . ." (Shakespeare, Sonnets). (5)

8 Obvious objective nevertheless isn't closed and provides you with alternatives. (4, 3)

13 It's capable of distortion when your wits are confused by the company gathered for a meal. (9)

15 Lucky at coming into a vast amount of money. (9)

16 They do go on, but the food's about right! (8)

17 Behaves with great exhilaration—well, look what they've got in the champagne! (7)

19 They take less to lose more! (7)

20 Creature caught sight of the lady, it seems. (6)

22 Majestic drink taken back. (5)

23 Looking old—like a page, perhaps? (5)

© 1976, Times Newspaper Ltd. London

CHANGE OF ADDRESS

Attach present mailing label here and write in *new* address below.

(Please allow 4-6 weeks' processing time)

Name

Street Address

City

State *Zip Code*

PLEASE ADDRESS ALL SUBSCRIPTION ORDERS AND INQUIRIES TO: NEW YORK, Subscription Department, P.O. Box 2979, Boulder, Colorado 80302.

☐ NEW SUBSCRIPTION

☐ RENEWAL

☐ 1 year—$18 ☐ 2 years—$32

☐ Payment enclosed ☐ Bill me

NEW YORK CLASSIFIED

New York Classified is a weekly feature. All classified ads accepted at the discretion of the publisher. Rates: 1 time ad $3.00/word; 2 consecutive ads $2.50/word; 3 cons. ads $2.35/word; 4 cons. ads $2.25/word; 13 ads per year $2.25/word; 26 ads per year $2.20/word; 51 ads per year $2.15/word. Min. ad 10 words. POB #'s, NYM Box #'s, Tel. #'s—2 words each; Abbreviations, ZIP Codes—1 word each. Extra $5 for NYM Box #'s. Classified Display available at $175/inch. Complete rate card available. Check/M.O. must accompany copy & be received by closing (every Tues. by 1 p.m. for following Mon.) Phone orders accepted with Master Charge/BankAmericard only. Classified Dept., New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. (212)986-5894. Reply to NYM Box Numbers at same address.

ART

Posters! Posters! Posters! Featuring Strobridge and Other Turn-of-the-Century Theatre Posters... and French Posters... and Magic, Circus, Opera, Dance and Film Posters. Opening exhibition and sale now at Norman Crider's exciting new... BALLET, OPERA and THEATRE GALLERY, 961 Madison Avenue at 75th Street, New York 10021. Telephone (212) 737-7400.

Exciting Collection—Neiman, Rockwell, Simbari others. CARLYLE, 16 East 78th, 535-9443, Sunday - Thursday.

Art Gallery - Studio 53 Ltd., 235 East 53rd Street, NYC, (212) 755-6650. Largest collection of LeRoy Neiman - Norman Rockwell - Boulanger - Folon in the Country - Open Seven Days.

"Cameo" (16" x 20") Oil by Surrealist Jorge Sanchez. $650. (212) 856-0126.

Artist giving guided Lecture Tours through leading Museums, Galleries and Studios. Six 1½ hour lectures, $25. Admissions extra. 989-4293.

Posters... 1890's... — Cheret... Lautrec... Privat-Livemont... Bicycles, Folies-Bergere. (212) 873-1893.

Edward Curtis—The North American Indian. Classic original photogravures. Hand printed. Available individually. By appointment. Mr. Patterson, (212) 472-2689.

Findlay's Worst—Muhl, Goddard. Also Nordlund & Luce. Private sale... W. DUKE at 490-3197; 689-8180.

ANTIQUES

Manhattan Art & Antiques Center, 1050 Second Avenue (56th Street). N.Y.'s #1 Center. The largest variety of art & antiques anywhere. 85 shops & galleries in a beautiful tri-level enclosed mall. (212) 355-4400. Monday—Saturday, 10:30-6:30, Sunday 12:00-6:00. Free Admission.

Antique Clothing — Accessories personally selected for eleven years by HARRIET LOVE - New Location - 412 West Broadway - SoHo, 966-2280, 12-7 p.m.

Chippendale Desk, bookcases, French dresser, marble top table. Private sale. (212) 673-5111.

Numerous objects out of 1867 building called... TURTLE BAY ALLEY, 932 Second Avenue, between 49th & 50th Streets. Vicki, 371-2777.

16th-19th Century Maps—Handsome, profusely illustrated 72-page catalogue, $2.00. THE WINDSOR COLLECTION, 111 Canterbury Drive, Wilmington, Delaware 19803.

CRAFTS

Come dye with us January 29th! Learn to use nature's dyestuffs! Shop Coulter for the yarn colors and textures you've been searching for. COULTER STUDIOS, 118 East 59th Street, 421-8085.

Learn the art of bookbinding—Taught individually by a professional. S. GOUEY, (212) 861-9340.

ENTERTAINMENT

Award Winning Caricaturist will really make your party. (212) PL 3-2310.

Singles Seminar—Unique way to meet interesting people, fascinating subjects... buffet... reservation only. Call 757-1074.

Liven Your Party—Professional Dancer Teaches "Hustle". JIM LAKE, (212) TR 3-7671 after 7 p.m.

STOY® Mobile Discotheque... Seven thousand Records!... Non-stop Excitement Guaranteed! (212) 986-4994.

Singles seeking Friendship and Happiness join SDS, 1480 Broadway, 279-4358. Our 15th Year.

Having An Affair?... call Me !! S.I.R. RUSOFF, Caricaturist. (212) 233-3300... —"Funtastic"—*N.Y. Post.*

Larry Ozone's Traveling Discotheque—Exciting, Multi-Media Party Entertainment. (212) 969-2832.

Need Music? We Supply It!... Mellow or Movin plus dazzling lights / dj's / dance instruction... pizazz... DISCO-VAN 2000, N.Y.'s greatest Traveling Discotheque, (212) 662-6312.

Magic!!! Magician... All occasions... Reasonable rates... MS. ROOM, (212) LT 1-6470.

Singles—Meet bright, aware, active men & women in your area - one to one, in groups, parties - travel - seminars - special events - IDC - Nation's largest & fastest growing singles movement. Call for information (212) 682-2040.

Something Better for Single People—Dinner and theatre parties, sports, socials, lectures, discussions, walking tours, bus trips, Best of all, good company and intelligent conversation. Write... DINNER PARTIES UNLIMITED, Dept. Y, 501 Fifth Avenue, NYC 10017. 661-4665.

Las Vegas Excitement—Roulette, Craps, Blackjack. Gamble with "Play $100 Bills" personalized with your picture and name. We'll supply the equipment & dealers. Other party themes also available. SOMETHING SPECIAL INC., (212) 373-8000; (516) 487-7300.

Hypnosis — Extrasensory Perception. Audience participation. Organizations, Parties. ZORDINI, (212) 939-2066.

College Background Singles Only—Newsletter of pre-screened, higher quality singles events. Also, our own tennis club with bio-feedback instruction. Free sample. PARTY VINE, 204 East 77th, NYC. 861-4144 anytime.

ENTERTAINMENT/CHILDREN

Birthday Parties—Magicians. Our Place - Yours. MAGIC TOWNHOUSE, (212) 752-1165.

Sandy Landsman, The Music Clown—songs, games, balloons, puppets, creative participation! (212) 581-5590.

"Best Children's Entertainer... *Times.* Comedy, puppet. "ROGER RIDDLE"... JU 2-4240.

Ruffles—(212) JU 6-3700.

RESTAURANTS

Entertain Your Guests... in our New Private Dining rooms overlooking the U.N. Fountains... LA BIBLIOTHEQUE, 341 East 43rd Street, 689-5444. ***John Canaday - *N.Y. Times Guide To Dining Out - 1976.*

COCKTAIL HOUR MON.-FRI. 5 to 8 P.M.
World's Most Famous Cocktail Lounge!
Popular Priced Drinks.
Hors D'oeuvres, Piano Music
Open Evenings For Dinner
Dancing and Shows!
"Total Entertainment"
COPACABANA
10 E. 60th St. NYC·PL 5-6010

Southern Pit Barbecue—Lunch/Dinner/Cocktails/Entertainment - COTTONPATCH - Second at 56th. 688-6595.

Italy moved to 58th Street.

★★★ EXCELLENT JOHN CANADAY, N.Y. TIMES

GIAN MARINO
221 E 58St • PL 2-1696
OPEN 7 DAYS A WEEK SUNDAY 1 00 TILL 11 00 P M
We welcome the American Express Card

GOURMET SERVICES

Le Petit Grenier—Personalized Catering. Business Luncheons, Cocktail and Dinner Parties. TR 9-7298.

CATERING
Excellent Catering Facilities For Your Every Need
Weddings, Sweet 16's
Bar Mitzvahs (Kosher Style)
Plus Business Meetings Etc.
COPACABANA
Call Peter Dorn M-F 10AM-7PM
10 E. 60th St. NYC·PL 5-6010

In My Fine Townhouse (or Yours). Wedding, Holiday, Corporate Parties catered elegantly, economically. 472-2920.

Restaurant Associates Caters N.Y.'s Most Successful Parties. In our restaurants or any place. From a Brasserie picnic to a gourmet feast. Food, imagination and appealing prices. 974-4858.

GIVING A PARTY?

We own several beautiful Restaurants and Discotheques in midtown Manhattan. We can accommodate from 10-1,000 people: Weddings, Showers, Office Parties, Sweet 16, Bar Mitzvahs, Birthdays, Anniversaries, Private Discos, Christmas Parties. (No one can give you a better party anywhere!) Call PL 3-8898, Monday-Friday 10-6.

All Parties Don't Have To Be Alike—Scrumptious selection unique hot/cold hors d'oeuvres from only $3.95 per person. SOMETHING SPECIAL INC., (212) 373-8000; (516) 487-7300.

Mr. Babbington & Friend—Lavish Catering — Hot & Cold Hors D'Oeuvres — Crepes & Omelettes. 628-7888.

The Breadline—Dinners... Cocktail Parties... Gourmet food with panache! 777-3565.

BOOKS

Poetry Wanted for Anthology—Include stamped envelope. Contemporary Literature Press, Box 26462, San Francisco, California 94126.

LEISURE ACTIVITIES

Jogging—Beginners Program. Instruction, encouragement. JOGGING WITH JANICE, 876-8750.

NEW YORK CLASSIFIED

LEISURE ACTIVITIES

Learn-To-Ski-Weekends in the Berkshires: $50. Includes 6 meals... 2 nights accommodations... skis, poles, boots, daily instruction... use of tow... snowmobile rides... ice skating... tobagganing... indoor pool... whirlpool bath... saunas... dancing. Call Free (800) 628-5073 or write for brochure. OAK n' SPRUCE RESORT... Dept. NY, South Lee, Massachusetts 01260.

Learn Scuba Saturdays—Top instruction, Eastside facility. World renowned NAUI - YMCA Certifications. (212) CY 8-2600.

Skin- & Scuba-Diving—Aqua-Lung School of New York. International certification. Small classes start weekly, flexible schedules. Regulation pool. Equipment supplied. (212) JU 2-2800 - 24 hours.

Swim all summer–

Play tennis all year!

Discover Country Club leisure only minutes from Bloomingdale's

For information and free illustrated brochure on our Country Club Annual Membership, call 937-2381.

Bobby Kaplan's EAST RIVER bath & tennis

A Division of RAK Tennis Corp

VACATIONS

The Balloon Ranch—Experience the thrill of Winter Ballooning at America's only Ballooning Resort - Skiing, snowmobiling, great food & lodging - A real adventure! (303) 754-2533. Star Route, Box 41Y, Del Norte, Colorado 81132.

St. Martin—Heavenly villa, two bedrooms, two baths, maids. Weekly - Monthly. (212) 464-0769.

Key Biscayne, Florida—Imagine renting a posh villa on a tropical island just 20 minutes from Miami's airport. Florida Sonesta Corporation has lavish villas with fully equipped kitchens and private pools, for rent to single families and their guests, adjoining the Sonesta Beach Hotel & Tennis Club. Villa rental gives you unlimited use of facilities at the Sonesta Beach Tennis Club. Call Winnie, Toll-Free at (800) 225-1372. In Massachusetts (800) 842-1202.

Puerto Rico—Luquillo beach house, 3 bedrooms, for rent weekly. Edward Pinney, 148 East 78th Street, New York City 10021. (212) 879-8870.

Barbados Beachfront Paradise—Five Bedrooms, Maid, Cook. Flyer. (212) 924-1950.

Elysian Holiday—Beachfront Studios. Write: Casa LaLanchita, Vieques Island, P.R. 00765.

Puerto Rico—8 days, 7 nights Holiday Inn oceanfront. High season. $215. 474-3878 nights.

Caribbean Sunshine: $63 Weekly—At 'Strawberry Fields' — Jamaica's tropical beach campsite. Comfortable beds in tents, cottages. Your travel agent or contract: STRAWBERRY, 54 West 56th Street, NYC 10019. (212) 247-4505.

Harbor Island Spa Hotel, Long Branch, N.J. Lose Weight, Tone Up, Private Dietitian. Every resort facility: Singles Weekend February 4th: Beautiful Color Brochure (212) 227-1051.

Cross-Country Skiing, Home-Baked Breads, 200 Acres for 20 Guests. THE FLYING CLOUD INN 1771, New Marlboro, Massachusetts 01230. (413) 229-2113. Brochure.

Private Sailing Holiday—90 foot Antiguan Schooner departing February 22nd. Week cruise through the B.V.I. PEGGY, 885-1551 evenings.

Puerto Vallarta—Hasi Hester's beach Villa featured in *Architectural Digest.* (213) 273-8490; 271-7734.

Tortola, British Virgins—Tranquil. Secluded. Spectacular Views. Private, Palm lined beach on protected lagoon. Attractive fully equipped house. $350.00 weekly. Maid. Pictures, Information (215) 886-5275.

TRAVEL

Acapulco, Mexico by Asti Tours—Fabulous one week vacation, $299. Includes: Airfare, Hotel, Transfers. Advance Reservations required... CELEBRITY, (212) 354-1600.

70 Expeditions and Outings to remote wilderness areas of the world. Write for free 64 page illustrated catalog. MOUNTAIN TRAVEL, 1398 Solano-NY71, Albany, California 94706.

Club Mediterranee Reservations—January, February, March, April Available - (212) 354-1600.

Executive Flying—twin/single Business or leisure charters. A.O.G. SERVICES, (516) 226-4011.

Crazy? Cheapest Charter Flights Europe. Call "Charter Shop," (212) 684-4994.

Manali World Travel: Tours, Charters, Groups, Excursions, Individual Itineraries. ASTA, IATA. Call (212) 523-7121.

Ski Vermont Package: Car (NYC Pick-up - Unlimited Mileage) - Accommodations - Lifts $72.00. AEGINA TRAVEL, (212) 942-9500.

Ski Austria & Switzerland—Lowest possible prices, regular scheduled airlines, 1 and 2 week packages. (914) 699-8335.

SCHOOLS

Learn to type in 4 weeks. Shorthand in 8 weeks. Start Now! Betty Owen Secretarial Systems, 630 Third Avenue, at 41st Street, NYC. Telephone: 867-7667.

Legal Secretary Course - $135. Taught by Attorneys. Register, (212) 964-0221.

EDUCATION

At The New School:

SINGLES IN NEW YORK... A social-psychological perspective on the singles life, by **Janet Page,** psychotherapist. 8 Wednesday evenings, 7:45 P.M. Starts February 2.

THE URBAN WOMAN: IMAGE VS. REALITY... Ronnie Eldridge, WNET Director of Community Affairs, hosts 8 Wednesday evening sessions with guests **Bella Abzug, Gloria Steinem,** and others. Starts March 29.

Register now at The New School, 66 West 12th St., N.Y. For a free Spring Bulletin, call 582-5555.

NS

School for Cosmeticians in Drug/Department Stores. Day/Evening classes. COSMETIC ACADEMY. S-10 Route 17, Paramus, N.J. (201) 843-8833.

ADULT EDUCATION

Reading Improvement For Adults. NYU's Reading Institute offers a seven week course to enhance reading speed and comprehension, sharpen powers of concentration and retention, and heighten skills of critical analysis. Monday-Wednesday and Tuesday-Thursday classes begin February 7th and 8th from 6:15 to 8 p.m. For further information, call (212) 598-3991.

Publicity Club *offers eleven low-cost PR courses.* Certificates awarded. For brochure: PUBLICITY CLUB, 404 Park Avenue South, NYC 10016. 685-8220.

Learn a new language from A to Y.

From Arabic to Yiddish — NYU offers 30 different languages, taught by experts. Speak, read, write, and understand the foreign language of your choice. Classes begin Jan. 31. For bulletin call (212) 598-3991 or write New York University, School of Continuing Education, Foreign Language Program, 3 Washington Square North, New York, N.Y. 10003. BankAmericard®, Master Charge.

INSTRUCTION

Children's Dance Program—Columbia University, ages 6-7, Saturdays, January 29th - May 7th. 866-1638.

Bridge Lessons—Quality, Expert Instruction. EASTWINDS BRIDGE CENTER, (212) 535-5016 after 1 p.m.

Saturday SuperTennis—$12/person for 1 hour singles, 1 hour doubles, balls, snacks, standby free play. Good partners guaranteed. 5:30 p.m.-12 a.m. Reserve now. STADIUM TENNIS, 293-2386. Hourly Bus Service to 70th and Lexington.

French Dressmaking—Make your own wardrobe. Start February 14th. Day or evening. MAISON SAPHO SCHOOL, 312 West 83rd. TR 3-9183.

University Degrees By Mail! Bachelors, Masters, Ph.D.s... Free revealing details. Counseling, Box 317-NY46, Tustin, California 92680

Eastside Tennis, 84th & 3rd Avenue. Lessons and Practice-automated courts. Reasonable. 472-9114.

Margo's Art Classes—For Adults/Children. Taught by Artist/Fulbright scholar, East 70's. YU 8-7000, x91.

German instruction and translations by European - Accredited Teacher. (212) 362-3726.

French - $35 for 7 weeks. (Free French Parties). Small Day and Evening Conversation Classes. Register: January 17th, 18th, 19th, 20th from 5-8 p.m. ECOLE DU CERCLE/FRANCO-AMERICAIN, 24 East 39th Street, 490-2068.

Improvise at the Keyboard! Beginners, too... J. KANE, 724-0103.

Wimbledon Tennis—Prime Time, 22 week season, $300. USPTA pro staff. 6 hour group lessons, $35. In Queens, 15 minutes from Manhattan. (212) 271-6386.

French Conversation Lessons—Only 5 students per 1 hour Session. All Levels. Also Private Instruction. Native teachers. Reasonably priced. (212) 725-4985, 9-5 p.m.

Announcing a new intensive Tennis Instructional Program taught by top pros. *Five 1-hour lessons, $40* – all levels of play, free parking, towels, sauna, gym. We'll form groups and supply racquets. WALL STREET RACQUET CLUB, 269-8656.

German Conversation – Reading. February. Sigrid's German Studio, 342 Madison, 687-1499.

PHOTOGRAPHY

Auction of 19th and 20th Century Photographs on Wednesday, February 9th; on view from February 3rd. Catalogue $7, order by sale #3949 with check to Dept. NK, inquiries (212) 472-3592. Sotheby Park Bernet Inc., 980 Madison Avenue, New York 10021.

Westchester residents—Great camera equipment buys. Receive monthly sales letter at no charge. Send name and address to: Steve's Camera, 417 No. Central Avenue, Hartsdale, N.Y. 10530.

NEW YORK CLASSIFIED

LECTURES

ANTHROPOLOGIST MARGARET MEAD

will speak Sun., Feb. 13th at The American Museum of Natural History, C.P.W. at 79th Street, on "Keeping in Step With the Future." Tickets $5.50. Advance ticket sales at Museum Members' Lounge and by mail. For ticket information call (212) 581-1810.

WORKSHOPS

Improvisation Workshops—Exciting, creative personality expansion thru theatre games. 873-5317.

GROUP DISCUSSIONS

THE "BORN AGAIN" IDEA

What does it mean to New York today? Public invited to panel discussion sponsored by Manhattan Baptist Church (Southern Baptist). Free admission. Second floor, Church Center for U.N., 44th Street at First Avenue. Sunday, January 30th, 3:00 to 5:30 p.m.

PERSONAL IMPROVEMENT

Guaranteed Weight Loss—10-20 pounds, one week. Supervised fasting or diet on natural foods. BERKSHIRE MANOR, Copake, N.Y. (518) 329-1228; (212) 769-8089

Feminist Therapy Collective—Refers women and men to qualified therapists according to your preferences. (212) 787-4600.

Lose 15-20 Lbs... One Week. Manchester Hygiene Institute, Box 161, Manchester, N.H. 03105.

Stop smoking with FreshStart®. Ten easy sessions. $75. (212) 490-0473.

Hypnosis! Weight, smoking, concentration, self-hypnosis. PAUL CAINE, 7 Park (34th), 683-1194.

Psychotherapy Referrals—Made according to your needs to experienced therapists by professional organization. 674-8177.

Depressed or Sad? Psychoanalytic counseling; sliding scale. Call anytime. For further information Monday / Wednesday 8 a.m. - 12; Wednesday evenings 4:30-9:00; Saturday 9-4. PARK CONSULTATION CENTER, (212) 581-1546.

Human Relations Alliance, Inc.—Training in human relations and interpersonal skills. February - March Workshops now being formed. Limited Registration. MU 8-6380, 9 a.m. - 5 p.m.

Men Only—Want Success? Increased Earnings! Assertiveness Training, 255-2908.

Acupuncture Information: Arthritis, headache, pain, etc. Free Booklet. (Non-profit organization.) (212) 535-6400.

Medically Supervised Biofeedback—Successful treatment migraine, tension headache, hypertension, anxiety, insomnia, phobia, stroke. BIOFEEDBACK CONSULTATION REFERRAL SERVICE, (212) 859-6370; (516) 466-3070.

Hypnosis! Weight, smoking, relaxation, memory! Biofeedback! JEROME WALMAN, PL 5-4363.

How To Manage Your Life—"I'm OK - You're OK". Transactional Analysis Workshops. TA AWARENESS CENTER, 838-0072.

Biofeedback Therapy Workshop! Stress Control through Cybernetic Self-regulation. Professionals. BIOFEEDBACK STUDY CENTER, (212) 673-4710.

"The Petrie Method"—End the disabling habits of overeating or smoking: even it you're a "hopeless case", inexpensively in one or two visits. Free Information (212) 428-4372.

Home Treatments for all Aches and Pains with Natural Medicines. Rush $7.95 for 222 page book to: Jack Horowitz, 1441 Broadway (Suite 501), N.Y. 10018.

Sexual Problems? Masters — Johnson Techniques! Sexual Counseling Center, (212) 255-3044.

N.Y. Institute for Stress-Coping—Develops your stress—tolerance. Workshops by expert... Dr. R. Hartogs, (212) 861-8088.

Weight Loss Guaranteed—*The Ultimate Diet.* Famous Traylor Method. Fasting. Free Medical Exam. Massage. Golf, Indoor Tennis. SETON INN SPA, Lakewood, N.J. (212) WO 2-4360; (201) 363-7733.

Confused about which kind of therapy to choose? New York Psychotherapy Cooperative will help you find the therapy and therapist suitable to your needs. Experienced, qualified Psychotherapists certified in their fields. JU 6-3700.

Guaranteed weight loss. Fast. 10/20 pounds week. Easily. Quickly. Supervised. PAWLING HEALTH MANOR, Hyde Park, N.Y. (914) 889-4141.

You Will Stop Smoking on February 24th—If you register now for world famous SMOKENDER Seminars beginning this month. Call for location nearest you: (212) 682-9040.

Lose Weight, Stop Smoking! Ear-Acupuncture, Dramatic results (non-profit organiztion). (212) 535-6400.

PUBLIC NOTICE

Need An Accompanist? Competent professional pianist, experienced in vocal & instrumental accompaniment is seeking work with professionals requiring services. Call 9 to 5 p.m. (212) 245-3600.

FURNITURE

Dial-Your-Discount price estimate on quality name brand furniture, carpeting and bedding. Call (212) 677-3220 anytime for prices. Five Floors. Since 1952. Open Saturday, Sunday too! FURNITURE DISTRIBUTORS, 117 East 24th, NYC.

Brass Beds... Seeing's believing. JOAO ISABEL, 120 East 32nd Street, NYC. MU 9-3307.

Ours Will Fit Yours... Our wall systems — your walls... We never met a wall we couldn't fit... We never met a Stereo, TV, Bar, Library, etc. our mix-match Bookcases, Cabinets, Chests, Desks couldn't house... unfinished clear pine (or we'll finish)... or in Mica (your choice of over 800 colors, patterns)... 10% off list—limited time only. FURN-A-FIT WORKSHOPS, 228 East 51st Street, NYC. (212) 755-7707. Open 7 days a week.

Custom Furniture—Exhibited in museums, galleries. PAUL STURM, (914) 668-6855.

OH BOY!
LA-Z-BOY RECLINERS
JANUARY INVENTORY SALE

OUR '77 PRICES MAY NEVER AGAIN BE SO LOW! Fantastic selection of America's favorite recliner styles and fabrics, rockers, wall-recliners, Hi-Lo's, etc. ALL DRASTICALLY REDUCED for inventory clearance. All on display. All ready for IMMEDIATE DELIVERY. Choose today—snooze tomorrow!

Pleasure yourself with a
LA-Z-BOY from Manhattan's only

La-Z-Boy Showcase Shoppe

215 Lexington Ave. (33rd St.)
686-3888 ALL CREDIT CARDS
Daily 10-6, Mon. & Thurs. till 8. Sun. 12-5

DECORATOR FURNITURE SHOWROOMS

OPEN TO PUBLIC
●
7 DAYS A WEEK

New York's premier furniture showcase displaying 5 huge floors of quality name brand furniture, bedding, sofa beds, wall units *all available at*

NET TRADE DISCOUNT PRICES

A real find for style-wise and value-wise shoppers.
IMMEDIATE DELIVERY ON MANY ITEMS

MASTER CHARGE
BANKAMERICARD

NATIONAL *Furniture Showrooms*
115 East 29th St (Bet Park & Lex)
(212) MU 5-9431 • FREE PARKING
Mon.-Sat. 9-5 • Thurs. 9-9 • Sun. 10-5

Abacus Lucite Outlet—Save 50% on furniture, accessories. 102 West 29th. 947-8990.

Brass Beds and Tables... Wonderful selection. Wednesday through Sunday. SIMPLY BRASS, INC., 164 Ninth Avenue (20th Street), NYC. (212) 243-6230.

SOFA BED HEAVEN
is on our new 6th floor!

Lots and lots and lots of convertibles. Styles and fabrics you'll love. Brands you trust. Buys you can't refuse. All on display. Many for immediate delivery. If you're tired of hunting in the "bargain" sofa bed jungle . . . if you're holding out for high style, comfort and real value, you'll find what you always wanted in a sofa and everything you always wanted in a bed.

SOFA BED HEAVEN
upstairs at NATIONAL FURNITURE SHOWROOMS
115 E. 29th St., Bet. Park & Lex. (212) MU 5-9431
Open Sunday 10-5. Mon. thru Sat. 9-5. Thurs. 9-9.
Master Charge • BankAmericard • Free Parking

Great Scandinavian furniture for young people at THE CHILDREN'S ROOM, 679-3585.

$200 Convertibles—NYC's largest selection of $200 sofabeds. Values to $400. Immediate Delivery. JENNIFER HOUSE, Downtown—404 Park Avenue South corner 28th Street. LE 2-4697. Daily 10-7 p.m. Uptown—1530 Second Avenue (between 79th-80th Streets), 535-1242. Daily 10-9 p.m. Saturday 6. Both stores open Sunday, 12-5 p.m.

N.Y.C.'s ONLY **SOFA BED SUPERMARKET**

Trade discount prices. 100's of decorator designed convertibles and mattresses. Immediate delivery on many items.

Mon. - Sat. 10-6
Thurs. 10-8 SUNDAY 12-5

APARTMENT LIVING

48 E. 21 St., N.Y.C. (212) 260-5050 Mstr. Chge.
FREE PARKING.

Come see us for savings! 20-40% off on most floor samples. THE CHAIR STORE, 755 Second Avenue, 986-5755. Monday - Saturday 10-6 p.m.; Sundays 12-5 p.m.

NEW YORK CLASSIFIED

FURNITURE

You don't have to be a decorator to buy like one!

Now you, too, can **BUY DIRECT** at **FULL TRADE DISCOUNT PRICES.** Top brand names. Enjoy the same courtesies we extend our decorators. If you love shopping in Dry Dock Country but can't afford to buy there...we're your source.

5 huge floors of bedrooms, living rooms, sofa beds, bedding, wall systems, accent pieces and more.

New York FURNITURE Center

41 East 31st Street, New York City, N.Y. 10016
Telephone: OR 9-8866 • Free Parking
In Heart of Wholesale Furniture District
Daily & Sat. to 5:00 • Thurs. to 8:30
Bank Americard • Master Charge

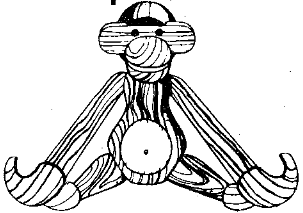
Convertibles By Flaks Immediate Delivery... Best Values... Mentioned in *Sales & Bargains.* FLAKS CONVERTIBLES, 49 East 34 Street. Daily—7; Thursday—8; Saturday—6; Sunday 12-5. OR 9-2322.

Brass Beds and Cocktail Tables—Save up to 50%. See the widely acclaimed Barry Stephen Collection of brass furniture now being shown. PARABLE'S TAIL, 172 9th Avenue, NYC 10011. (212) 255-1457. Full Color Catalog $3.00.

SPIVACK

Genuine Scandinavian Furniture

No Monkey Business at Spivack's.



Teak, Rosewood or Walnut furniture from Spivack is genuine Scandinavian furniture. We don't monkey with delivery. It's usually immediate.
443 Park Avenue So. N.Y.C. (cor. 30th)
MU 6-6626 **Open Sunday 12 - 5**

MUSIC

Piano Lessons For Children—Expensive, and worth it. (212) 865-7669.

Sheets/Folios—$ave... Discounts... Catalog... MUSICLOG, 53 West 70th, NYC 10023.

Singing and Diction by fully accredited teacher. (212) 362-3726.

PETS

Problem Puppy? School for dog training. Professional training in your home. GUARANTEED. 532-0299.

Pet Lodge is simply the best place for your pet to be while you're away. Personal attention is our specialty. Reservations: (212) 247-1313.

Lenny Ross Dog Training Machine—We train your dog to do Anything. Ross Dogs Obey. (212) 937-2177.

FOR SALE

New Westinghouse Microwave Oven, Fedders Air-Conditioner 10,000 BTU. $175 each. (212) 856-0126.

Tennis Court at 89th/York, 6-7 p.m. Thursday. Available now thru May. Evenings RE 4-0565.

WANTED

Antiques, Furniture Silver, Bric-Bric, Paintings, Bronzes. (Cash). (212) 249-8108.

New York Oriental Rug Co.—Call before you sell! (Cash.) (212) 594-1862; Weekends (212) 479-8583.

Bokara Rug Company pays top cash for used oriental rugs. Mr. Jan, (212) 532-0787; evenings and weekends (212) 897-2129.

Inflationary Cash Prices for Antiques, Oriental/Chinese Rugs, Paintings, Bric-a-Brac. ACE GALLERIES, (212) 260-2720.

Barter—Free Printing Exchanged For Retail Goods, Home Services, You Name It! Box 1102 NYM

BUSINESS OPPORTUNITIES

"How To Earn at Home Addressing Envelopes." Rush addressed stamped/envelope JEKAY ENTERPRISES, P.O. Box 816, Rochester, New York 14603.

SERVICES

Heavy Cleaning—For your apartment. Waxing, carpets, windows, etc. SPRING CLEANING, (212) 765-4750.

Stationery Design—Graphic Design - Package Design - (212) 628-9241 - Leave Message.

Which Astrological signs are likeliest to be physically attracted to you? Your position of Mars at birth gives you the answer. For a list of Astrological Sunsigns that find you most physically attractive, send $5.00 and your day, month, year of birth to Arthur Savitt, P.O. Box A128, Radio City Station, NYC 10019.

Interior Designer Showroom Tours—Including gourmet lunch with lecture, opportunity to buy wholesale. (212) UN 3-3924; (516) 868-2325.

Change your clothes. I'll help any woman put together a tasteful wardrobe. AMELIA FATT... PL 7-6300.

Wood floors, expertly refinished—MATTHEW RINDER'S NEW YORK FLOORING, twice mentioned *N.Y. Magazine.* Decorator, Design Building, 427-6262.

Handwriting Analysis. $10. Elisabeth King, 41 East 29th, NYC 10016.

We'll be your office... convenient mid-town location, sophisticated mail/phone service with modern offices, conference room, zerox and more. When you need us... 687-0890.

Business Writing Consultants—Complete writing, promotional service. Top professionals. 349-3900.

Handbag Repairs—Custom made – Needlepoint Mounted, Famous Makers Discounted. ARTBAG CREATIONS, 735 Madison Avenue (64th Street). RH 4-2720

Sabina—Efficient shopping assistance. Fashion, Gifts, Interiors. Reasonable. GR 3-2434.

We match car sellers & buyers by computer. It's Free for buyers & very reasonable for sellers. Call (212) 986-2885 or write SELECT-A-CAR, 342 Madison Avenue for Free information.

Famous Fashion Co-ordinator will put together a knock-out new wardrobe for a knock-out new you!! AUDRIE... PL 3-2310.

$3 Answering Service/Mail Service $3—Pick up on your phone. Call for moneysaving surprise, 799-9190.

Full service copy shop on convenient West Side... Copies, offset, bindings, rubber stamps. Prompt service. Call for estimate... COPYMASTERS, 787-8400.

Houseboys. Our professionals love filthy apartments! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. LENDAHAND INC., 362-8200.

Xerox—Absolutely cheapest in town - 1¢ through 3¢ with this ad. Minimum 25¢. 595-1567.

Floors Expertly scraped, stained, waxed, installed. Work Guaranteed. Free estimates. NEW YORK FLOORMAN, INC., 289-2900.

Lovingly Lettered—Invitations, thank yous, envelopes. Quick! MARION, TR 3-0330.

Furniture Restoration and Refinishing—Expert service. Reasonable rates. (212) 796-2157, 9-1 p.m.; 7-9 p.m.

Response Answering Service —$5 a month. 868-3330. Recommended by the *Bargainfinder* as being truly superb!

Furs Repaired - Remodelled—Well Done. GERMAINE, 330 Seventh Avenue, OX 5-0645.

Professional Carpet Service—pick-up, clean, relay, repair, installation & sales. 24 hour service. 743-2744.

Resumes, "The Write Way"—(212) 868-3330. From $30. Creative Writing.

HEALTH/BEAUTY SERVICES

Estetica Institute—Waxing, pedicures. Nail wrapping $12.00. 305 East 53rd Street, 753-0475.

Skincare, European Facial Specialists since 1926... Deep pore cleansing... Wrinkle treatment... Peeling... Acne... Credited: *Vogue – New York Times – Town Country...* OLLY SAENGER, 30 East 60th, PL 1-4480.

For Men and Women
Relaxing Far East Shiatsu Method
By Trained Japanese Masseuses

KABUKI HEALTH SALON
Sauna, Hot Bath, Shower

Taft Hotel (Room 212)
777 7th Avenue - 50th Street
582-6639 11 a.m. - 12 midnight

Black Beauty Consultant—Will create the newest style to fit your personality. * Conditioning * Henna Packs * Manicures * Pedicures * Facials * Make-Up. SANZIO, 45 West 57th Street, NYC. 758-7661.

Depilatron-Electrolysis. Permanent, Painless Hair Removal. ADAM - EAVE. Specialists. 580-7920.

Anne Keane Skin Care—European Scientific facials, specializing in acne treatments, deep pore cleansings, waxing, therapeutic pedicures, depilatron no needles, no pain method of hair removal, it works. 16 West 57th Street. (212) 586-2803.

Beautiful Nails—Manicures, Sculptured, Pedicures, Waxing. MARIA'S, 320 East 52nd Street, (212) 371-7358/9.

Waxing, Manicure Nail Wrapping $12.50, Pedicure $12.50. Electronic tweezer will remove unwanted hair Painlessly, no needles. All services performed by expert Female Technicians. Credited by 22 National Beauty Editors, *C.U.E. TV.,* Arlene Francis Show. 9-7 weekdays, 9-5 Saturday. INDIVIDUALLY YOURS, 14 East 60th. (212) 593-2240 by Appointment.

You heard right. Haircuts $10 including shampoo and blow dry. Hair straightening $25. Frosting $25. Coloring $10. ACT II HAIRCUTTERS, 117 East 60th Street, 838-5320. 800 Lexington Avenue, 688-0877. 79th Street at Lexington Avenue, 249-2164. 26 Vesey Street, 349-4160.

NEW YORK CLASSIFIED

Long Hair Specialist—Make long hair a pleasure again with masterful hair creations. * Conditioning * Henna Packs * Manicures * Pedicures * Facials * Make-Up. SANZIO, 45 West 57th Street, NYC. 758-7661.

HOME/BUSINESS IMPROVEMENTS

Need a New Winter Coat? Call Michael Dick Apartment Painter at A COAT FOR ALL SEASONS. Excellent references. Moderate Prices. 24 Hours. Service, JU 2-4240.

General Contractors—Apartments, Brownstones, Townhouses. Ferris Construction Co., 689-0550.

Seamster's Workshop—Small establishment for custom sewing and fabric covered accessories. 255-2720.

Independent Craftsmen's Guild—Complete design and building services including Architecture, Decorating, Cabinetry, Lighting, Carpentry, Painting, Masonry, etc. 875-7800.

Carpentry—Business, Apartment. Solid functional structures, also repairs. 260-7157.

Compulsive Perfectionists will paint your apartment flawlessly. Expert Wallpapering, Fabricing. Reasonable. References. (212) 362-9763.

Decorator's Painting Co.—Plastering, Paperhanging, Floors. References. Estimates. 799-9190.

Track by Jack, Inc.—Track Lighting Specialist. Designs, Layouts, Expert Installations. Big discounts. Everything in stock. 868-3330.

Insulation and Soundproofing with fire retardant Foam (R=4.5). For estimates or literature... EMMET REFRIGERATION and AIR-CONDITIONING, (212) 348-8900.

Floor Professionals—Gratis estimates on scraping, staining, waxing, installation. Work Guaranteed. NEW YORK FLOORMAN, INC., 289-2900.

Decorating Dilemma? Champagne taste and limited means? Speciality - Bachelors - Young Marrieds. Free Consultations. THALHEIMER/NACHMAN INTERIORS, 581-3681; 628-7364.

Architects, Decorators and Individuals desiring quality Cabinetwork. UNDERWOOD, 966-2546.

WOOD FLOORS

● EXCLUSIVELY ●

INSTALLATION • FINISHING • STENCILING

Original Graphics

Haywood–Berk Floor Co.

Since 1923 226-4024

Vertical Blinds Wholesalers – 12 ft.—$169! Vinyl... Aluminum... Linen... (212) 279-3720.

Architectural Designer/Contractor—Stained glass, pure carpentry, renovation. MEL GEARY, 285-0170.

Kitchen—Bathroom Remodeling direct from factory. Experienced Designers/Contractors... N.Y. License #731904 - CLASSIC INTERIORS, 631-9380.

Ben Alper Paperhanger—Twice written up in Magazine. (212) 373-3450.

Fine, Careful Painter treats each apartment like his own. References. Estimates. 288-0821.

Finest Residential Paperhanging and Painting. Estimates.BOB MARSHALL, (212) 924-8403.

New World Craftsmen—Finest painting, wallpapering and woodstripping. Happy New Year! 243-1950.

Lighting for artwork, ambiance, aesthetics! Track lighting specialist. Discounted prices, at home consultations, meticulous installations! Immediate delivery. LIGHTING BY LEWIS, INC., 897-9109.

Design & Construction Architects/carpenters. Unique approach to custom interiors. (212) 252-1627.

Painting, Papering, and Decorating—By People Who Are Quick And Expert. Call STEVE, 873-4726.

THE FINEST IN
CUSTOM CABINET WORK

FURNITURE BUILT-INS KITCHENS

139 W. 19TH ST. NYC 675-3912

CREATIVE WOOD DESIGNS

Custom Wallcovering/Painting for finest quality Interior Decorating. 942-7524.

Ceramic Tile—Beautiful, durable, practical. Floors—walls. Large selection. Installations, Repairs. QUARRY, 183 Lexington (31st), 679-2559

GREENERY

Professional Plant Care—Selection Maintenance, Treatment: Homes—Businesses. Vacation Rates. (212) GR 5-4846, GREEN GREER!

New 18 x 36 Janco Greenhouse—All equipment, immediate delivery, $3,500. (212) 532-9374 or (215) 749-2764.

LICENSED MOVERS

The Padded Wagon—Antique & fine arts specialist. Storage, our own warehouse. Packing, crating. Household and commercial. Guaranteed Estimates. Long distance shipping. Master Charge. #709, 692 Greenwich Street, Manhattan. 255-8343.

Day Moving & Storage Inc.

Van and 2 Men $17.00 Per Hour

677-7930

D.O.T. #1042 **109 E 2nd St., N.Y.C.**

Covered Wagon, Inc. Moving, packing, storage. Licensed, Dependable, reasonable rates. Local, long distance. 255-1788. #742. 675 Hudson St, NY.

West Side Movers Inc.—Courteous, professional service at reasonable rates. 222-2691. #670. 17 West 96th Street, NYC. Master Charge.

Van Gogh Movers. All our men have concave backs and a highly developed sense of aesthetics. CA 6-0500. #895, 126 Wooster Street, NYC.

Modique Inc. (The Dependable Mover) serving New Yorkers since 1948. Household, commercial, fine arts & antiques. All estimates guaranteed. Weekend services. Long Distance Service. #1053, 54 West 16th Street, NYC. 929-5560.

Hud Movers. Licensed. 3 men and van. $25 per hour. 461-0428; 461-0429. #281, 264 10th Avenue, NYC 10001.

NIGHTS 436-3613 **228-1900**

S & D Quick Movers Inc.

VAN and 2 MEN $18.00 Per Hour

# 399 **91 E. 2nd St., N.Y.C.**

Town and Country Moving and Storage—very careful, reliable service. Licensed, estimates guaranteed. #33, 230 West 16th Street, NYC YU 9-1356.

Established 1895. Local, long distance and international moving, storage and packing. SIEGLER BROTHERS, INC., ORegon 5-2333. Reasonable, Florida and California specialists. #256, 62 Greenwich Avenue, NYC.

Van Gogh Movers. Careful, responsible, courteous. Call for free estimate. CA 6-0500. #895, 126 Wooster Street, NYC.

Rolling River Transport—Household, Commercial. Storage. Ethical, Reliable, Uncomplicated. #167, 346 East 9th, NYC. 777-6667.

New York's Movers Since 1899. One Family Ownership. MORRIS MOVING VANS. Reliable Service, Old-Fashioned Care. Local, Boston, Washington. #303, 91 East 7th Street, NYC. 379-0031.

Freedman Moving & Storage. Reasonable, reliable, responsible. Call for free estimate. 594-3535. Master Charge. #339, 215 West 28 St., NYC.

The Mother Truckers. A very special service. Vans, pianos, storage facilities. 741-3380–1; 475-2421. You can count on MOTHER. She knows best! #1330, 155 West 18th Street, NYC.

TRUCKERS

Quick Truckers. Van + 2 men—$18 per hour. 673-5341. Agent for S&D Quick Movers Inc. #399.

#1 Truckers—Careful, responsible, courteous. Call for free estimate. Affiliated with Van Gogh Movers, D.O.T. #895. CA 6-6670.

Student Group—household; commercial. Ethical, Reliable. 477-4778; 477-4611.

Thrifty Truckers—Low Rates, Household, Commercial, Local, Long Distance. 265-7992.

American—Good, honest Trucking - Anywhere, Anytime. Home-Office. 477-5660.

Trucking Co.—Reliable, Local - Long Distance. Offices. References. 674-7438.

University Truckers—Household or commercial. Professional work—Ethical people. 228-6726.

Renting a Truck? BETTER TRUCKERS can do it for same price. Home or office. Anytime - Anywhere. (212) 475-6544.

Light Truck—Trucking, pick-ups and delivery. 966-3491 anytime.

Nice Jewish Boy—with Truck, 24 Hours, 7 Days. 925-1043

Light Panel Truck—Trucking, pick ups/delivery. 679-6423 anytime.

MERCHANDISE OFFERINGS

Backgammon & attache cases, etc.—Save! Direct from importer. 1st quality and seconds from $6. 855 6th Avenue, Corner 30th. 736-0948.

Window Fashions... We Manufacture... Designer Vertical Blinds (1 week Delivery)... Skinny Horizontals... Shades... Woven woods... (212) 435-6326.

January Furs—Most furs are reduced in price. Come in early for best selection. Natural Raccoon, Canadian Lynx, Canadian Red Fox, Ranch Mink, Muskrat, Nutria, many other furs. *Special:* Spanish Curly Lamb Jackets $99, Coats $199, Fur Pillows, Bedspreads & Rugs. HARRY KIRSHNER, 307 7th Avenue, NYC (between 27th & 28th Streets). 8:30 a.m.-6 p.m. Monday to Friday; 10 a.m.-5 p.m. Saturday. CH 3-4847.

NEW YORK CLASSIFIED

MERCHANDISE OFFERINGS

Designer Clothes Final Clearance—We manufacture for well known designers and sell overcuts at wholesale with the labels. Final clearance on 100% Cashmere coats that sold for $200 - now $115. 100% Wool Blazers were $150 - only $40. Wool skirts only $20, vests only $10, and wool pants only $25. Savings documented on NewsCenter 4. PARIS FASHIONS, 270 West 38th Street, 17th Floor. Open to public 11-4 daily, 10-3 Saturday. 279-6019.

Mexican Wool Sweaters — $31.00—SPECTRUM IMPORTS, 2121 Broadway (74th-75th Streets), NYC. (212) 362-8000.

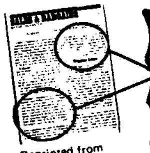
Maternities - $7.95—Pants - Tops. Open 7 Days. 163 Orchard, 473-8787.

PriceWatchers Inc.—Near Wholesale—TV's, Major Appliances, Typewriters. Factory Sealed - Guaranteed. Give Model. (212) 337-6633.

Abacus Lucite Outlet—Save 50% on furniture, accessories. 102 West 29th. 947-8990.

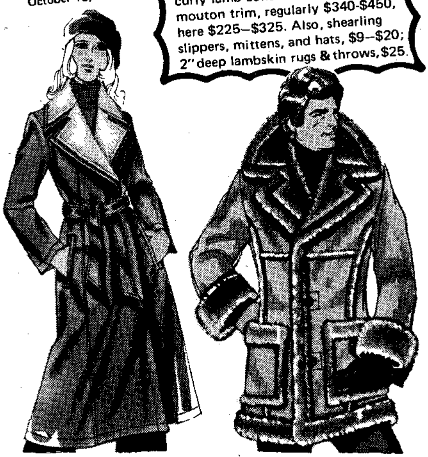
Fireplace Accessories. Everything—anything for your fireplace. SIEGLER BROTHERS, 62 Greenwich Avenue, near West 11th Street and 7th Avenue. OR 5-2333. Free gift.

The Year of the Shearling



Reprinted from
NEW YORK
MAGAZINE
October 18, 1976

Sheepish – Sheepskins are sheared, sueded, and fluffed downstairs, made into men's and women's coats upstairs, and sold on the premises at up to 40 percent less than at better stores. Examples: zip-front jackets, some with hoods, elsewhere $190–$220, here $130–$140; suburban-length coats, elsewhere $220–$300, here $150-$190; women's full-length coats, including curly lamb collars and allover mouton trim, regularly $340-$450, here $225–$325. Also, shearling slippers, mittens, and hats, $9–$20; 2" deep lambskin rugs & throws, $25.



SHEEPSKIN INDUSTRIES

360 Furman St., Brooklyn, N.Y. 11201

DIRECTIONS: Brooklyn-Queens Expressway to Atlantic Ave. exit, to Furman St. (at waterfront). Right turn to Joralemon St., enter *back of building Joralemon St. in parking lot.* IRT subway to Boro Hall Station. Walk on Joralemon St. to waterfront building. Open daily, Sat & Sun, till 4PM. (212)624-4812.

Leathers, Suedes & Shearlings—Buy direct from the manufacturer. Savings of up to 60%. Literally hundreds of styles and colors for both men and women. A recommended best buy on WNBC TV. Factory showroom now open to the public. SAINT MICHEL, 373 Fifth Avenue (35th Street), 2nd Floor, 689-7882. Open 7 days a week.

Fur Pillows—Rugs—Bedspreads. Fur importer's closeout bargains. 7 days/nights. (212) 679-4449.

Bring on the troops for shiny bangles and hoops. Intricate rings and bold pavé collars. Yours to be had for so little dollars. Studs set with diamonds that sparkle like fire and chains by the yard to tempt every buyer. Everyone's buzzing bout Nelkin and Blum. Snap the Big Apple but here get the PLUM

Edna Nelkin & Goldie Blum INC.

790 MADISON AVE *(at 67th St.)*, NEW YORK, N Y 10021
(212) 249-0681 • SUITE 205 • CLOSED MONDAYS

Ladies: French, American designer clothes discounted 30 - 60%. OFFPRICE, 491 Seventh Avenue.

Bloomingdale's, Bonwit's shoppers looking for MONA SCULPTURED NAIL KITS call (212) 288-9179.

Shop-By-Phone, Inc. (212) 962-4988. Television, Appliances. Unbelievable prices. Call with model number.

Winter Clearance

Fantastic markdown on
all our designer clothing.
20%-60% off our already LOW prices.
Our Resort Wear has arrived

Remin's
an adventure in shopping

665 North Ave.
New Rochelle, NY
Just 30 minutes from NYC
Please call collect for directions
(914) 632-3551

Wecolator Stairway Elevators—Buy or rent an attractive, cog-driven, safe, low maintenance stair climbing chair. Curves are our specialty! (516) 997-7788.

Bags, Belts, Baggage—120 East 34th Street. Discount. 30 years Experience.

Grasscloth, Grasscloth, Burlap: In Stock. We import so can sell it for less. Open 7 Days. WALLPAPER MART, 187 Lexington, 889-4900.

RYA RUGS YEAR-END CLOSEOUTS..
Must make room for NEW IMPORT
SHIPMENTS...FLOOR SAMPLES...
MANY ONE OF A KIND
SOME WOOL...SOME ACRILAN...
All in Brilliant and Dramatic colors...
Approximately 8'2" X 11'6" from $99.00
to $179.00 values to $279.00 Many
other sizes available...
CALL FOR
DIRECTIONS
212-FL-8-8985
Junction Rug
136-10 NORTHERN BLVD. FLUSHING.N.Y.

FACTORY
CLEARANCE SALE
GENUINE
SHEEPSKIN COATS

Finest Quality Imported and American made sheepskin coats (see them being made.) Why pay more? Compare our incredibly low prices. You'll save so much you may want to buy two. Choose from hundreds of styles and sizes 4-52.

Open 7 Days Mon.-Sat. 9-6 Sunday 11-5

AMERICAN SHEEPHERDER
920 Broadway, N.Y. (bet. 20-21 St.)
2nd Floor Tel. 777-1213

Fur Coats at Wholesale Prices! Buy direct from manufacturer. Lynx, Fox, Raccoon, Mink, Sable, etc. VARRIALE FURS, 363 Seventh Avenue, NYC. Call for appointment, 564-0284.

FONDA'S

Winter Clearance 20% Off

Unique Boutique - One-of-a-kind Originals. Designer Gowns/Dresses/Sportswear (Scott Barrie, Ingerborg, Carol Horn, Kenzo, Cacharel, Bagatelle) etc. Beautiful Antique Evening Clothes, silk lingerie. *All at wholesale or discount prices.* 10:30-7:30, Mon-Sat. Late Thurs. 168 Lex. (30-31), 685-4035.

Television... Appliance Bargains... New, warranteed... Call for quotes... HOME SALES ENTERPRISES... (212) 241-3272.

Fine Furs For Less—Trade in Accepted... GERMAINE, 330 Seventh Avenue, OX 5-0645.

T-Shirts. Your logo or design silk-screened. 3 dozen minimum. GALE GRAPHICS, 740-9300.

Tremendous Savings On Women's Clothes—Jeans and blouses now just $2.00. Sweaters $5.00. French gabardine skirts that originally sold for $85.00 are now $22.00. These and many more fantastic bargains are yours smack in the heart of the garment center at EARTH'S BEAUTY WAREHOUSE, 52 West 39th Street, open 7 days, 221-7944.

All Goose Down Comforters—Queen Size 88" x 88" - $119.95. Adirondack Designs, Box 161, Delmar, New York 12054.

Writing Lefthanded? Don't get pinched by spiral binding! 150 page Lefty notebook opens left to right, 3 dividers. Plus, Lefty precision aluminum ruler, numbers advance right/left. Package of 2 notebooks and ruler, $10.00 postpaid. SOUTHPAW SUPPLY by Aristera, 9 Rice's Lane, Westport, Connecticut 06880.

PERSONALS

Happy Birthday Ellie Jelly—Forever and then some. All My Love Always, Oz.

EMPLOYMENT

EMPLOYMENT OPPORTUNITIES

Is there life after college... Is there life outside of a typewriter? We'll help you find it! Call Linda Layton–RE●SPONSE CAREER COUNSELLING, (212) 228-8908 weekdays.

Get Used to Being Pampered Again! Temporary assignments for top notch Secretaries/Typists. PAYSON PEOPLE, 24 West 57th Street, (212) 765-7905.

Personal Assistant to Publisher—Young, Bright, Energetic. All skills. 697-6262.

Fashion Writer—There's more to fashion reporting than an exclusive interview with a designer or a correct prediction of trends to come. If you have imaginative ideas, write with perception and humor, and know what matters about how we clothe our bodies, you may be the next fashion writer at a major Midwestern metropolitan newspaper with a long history of redefining fashion news. Tell us what you have done, what you can do. Box 1101 NYM.

Talented Writer Who Enjoys Shopping wanted to write report on stores and restaurants for new book on New York. Submit samples of writing, experience to Box 1100 NYM.

NEW YORK CLASSIFIED

APARTMENTS AVAILABLE FOR RENT

Pleasure yourself with an elegant floor thru in fashionable Murray Hill Townhouse, owner-occupied. 1 Bedroom. High ceilings. 3 WBFP's. Sensational for single. ENDURA, (212) 935-1583.

57th Street, West—Luxury Duplex, 8 rooms, 1 studio, 28-foot ceiling, business and living. 586-7895.

APARTMENTS TO SHARE

Apartment Sharing for Particular People—Call LESLIE HARPER, LTD., 127 East 69th Street, NYC. 794-9353 for appointment or brochure.

a man's share 755-8825, Mamselle 755-8817—Call for Appointment / Brochure — Established 1966. Careful screening.

LOFTS

134 West 29th Street: Small units to full floors. Perfect for Photographers, Artists, Craftsmen, or light manufacturing. Very attractive rentals. No Fee. Mr. Bernstein, CENTURY OPERATING, (212) 279-7600.

OFFICE SPACE AVAILABLE

Rent one-half of High Floor in exceptional building on Dag Hammerskjold Plaza. 2,500 Square Feet, bright open space. North light, beautiful views, high ceilings, other amenities. ZUBERRY ASSOCIATES, 777-0720.

HOUSES AVAILABLE FOR SALE/RENT

Bergen County, New Jersey—Members of 3 Multiple Listing Services. Over 1500 Houses. TRIBUNE REALTY INC., (201) 567-4300.

S.I.—3 bedroom, fireplace, built-ins, 7½% mortgage, $46,000. 553-6515 weekdays.

Connecticut • Free Monthly Brochure—Southern Fairfield County - Homes, Property, Descriptions, Photos. T.C.A., 375 Fairfield Avenue, Stamford, Connecticut 06902.

Coram, N.Y.—Redwood, 1/3 Acre, 9 Rooms, 3 Bedrooms, 2½ Baths, fireplace, sunken living room, cathedral ceilings, double driveway, porch. Must be seen. $70,000. 698-3278.

New Acorn Contemporary, river view, 3 bedrooms, deck, fireplace, 20 minutes G.W. Bridge, $75,500. Owner, (914) 277-4795.

BOATS/YACHTS

Antique 80' Yacht docked at 79th Street. Perfect hideaway with free parking. Call Mr. Sandy, (914) 471-6020

LAND AVAILABLE

Cornwall-on-Hudson, N.Y.—10 acres overlooking Hudson with 13 bedroom Inn, $230,000. (914) 534-8840.

WINTER RENTALS

Ski Colorado—Deluxe 3 bedroom condominium, exquisite views, 5 minutes from Keystone. (212) 399-1858.

FOREIGN REAL ESTATE

St. Thomas, Virgin Islands—Spectacular 5 bedroom, 5 bath waterfront home with pool, private beach, dock with 12' draft. GORDON THOMPSON REAL ESTATE, Red Hook, St. Thomas, V.I. 00801. (809) 775-3333.

THE WORKING CLASSIFIED

NEW YORK

NEW YORK MAGAZINE, 755 SECOND AVENUE, NEW YORK 10017

Here is my ad. I enclose $ ____________ for ____________ words

☐ 1 time rate ☐ 2 time ☐ 3 time ☐ 4 time

Please run my ad on the following date(s): ____________
(published weekly).

COPY: ____________

____

____

____

NAME ____________ ADDRESS ____________

CITY ____________ STATE ____________ ZIP ____________

TELEPHONE ____________

SIGNATURE ____________

☐ MASTER CHARGE ☐ BANKAMERICARD

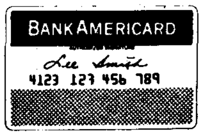
CARD NO. ____________

EXPIRATION DATE ____________ INTERBANK NO. ____________

Post Office box number and telephone number count as two words each; abbreviations and Zip Codes as one word each. We will also assign a NEW YORK box number for an additional $5.

TO PLACE YOUR AD CALL 986-5894 AND YOU CAN CHARGE IT ON MASTERCHARGE OR BANKAMERICARD

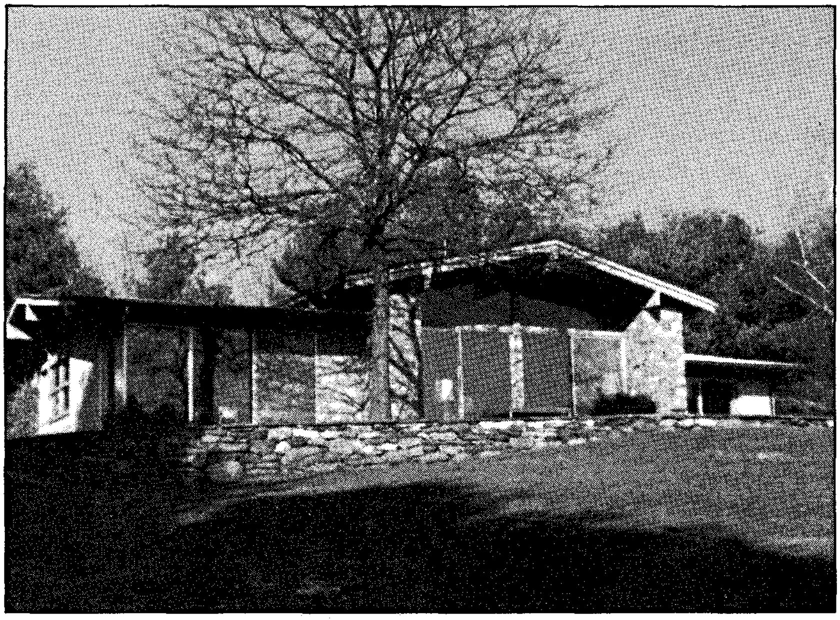
master charge
THE INTERBANK CARD



1 Time Insertion
$3.00 a word—$30.00 minimum (10 words)
2 Consecutive Insertions
$2.50 a word—$25.00 minimum (10 words)
3 Consecutive Insertions
$2.35 a word—$23.50 minimum (10 words)
4 Consecutive Insertions or 13x (year)
$2.25 a word—$22.50 minimum (10 words)
26x During Year
$2.20 a word—$22.00 minimum (10 words)
51x (1 year)
$2.15 a word—$21.50 minimum (10 words)

TOWN & COUNTRY PROPERTIES

This is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—$134 per inch; 2 consecutive ads—$117 per inch each; 3 consecutive ads—$109 per inch each; 4 consecutive ads or 13 during one year—$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.



DREAM OF PRIVACY

3 bedroom contemporary with 3 fireplaces, brick floors, central air conditioning, deck-terrace, pool, great views and brooks. Set in 99 acres of woodland and pasture. Special offering in Salisbury, Connecticut. $235,000. Call Collect:

The DeVoe Realty Co.
Kent (203) 927-3572 Cornwall (203) 672-6621

BROOKLYN HEIGHTS
EXCEPTIONAL HARBOR VIEW
CO-OP APARTMENTS

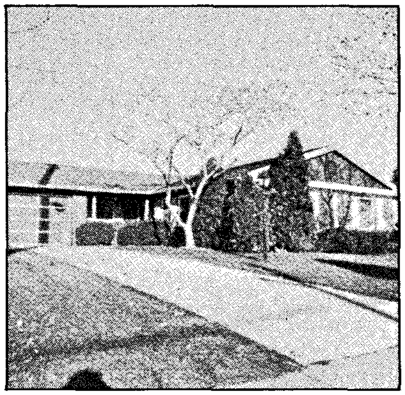
In Magnificent Brownstone

1 BEDROOM — 16x23 ft. living room, 16x24 ft. bedroom, full kitchen, dressing room, woodburning fireplaces. Maint. $243.

2 BEDROOM — With study, 1½ baths, woodburning fireplace, laundry. Maint. $325.

- ALL NEWLY RENOVATED -
PRICE: $51,000 to $77,000

BROWNSTONE PROPERTIES
106 Montague, Brooklyn 875-1289



MATAWAN, N.J.

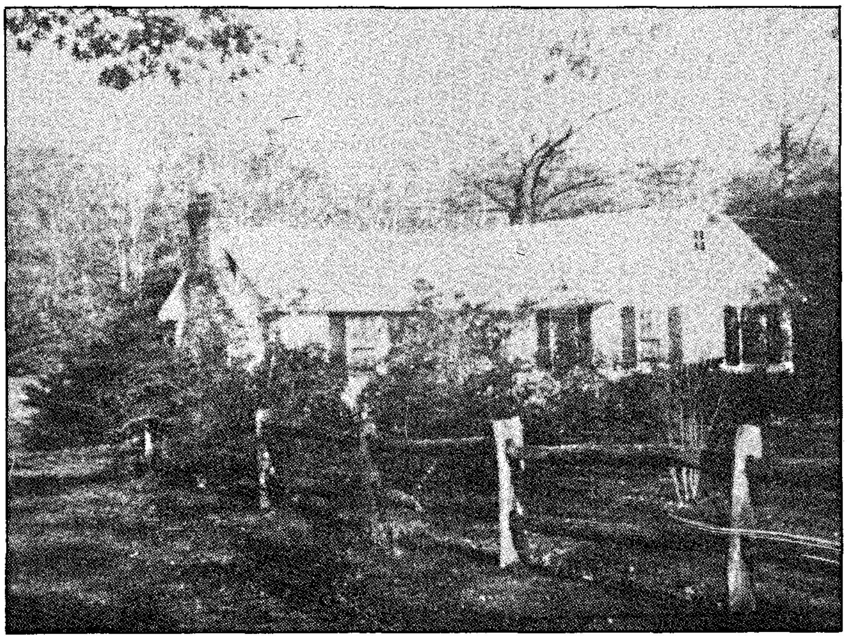
Lovely 3 bedroom Brick & Frame central air-conditioned Ranch in super mint condition. Walk to N.Y. Bus Transportation and all schools. Asking $48,000. Call

CENTURY 21 VANS AGENCY
(201) 566-1881

A PRIVATE WORLD
for
PRIVATE PEOPLE

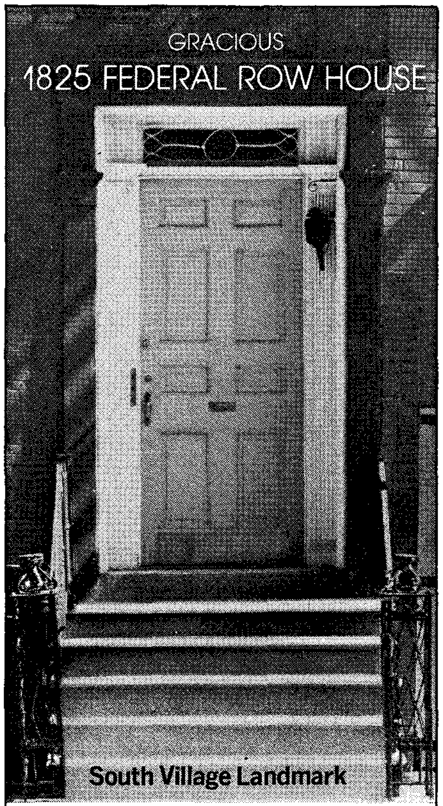
DEEP PRIVATE LAKE (12 acres) totally within the confines of property. Surrounded by hills covered with white birch, pines and maples. Lake-side lodge and dock. Excellent fishing, swimming and skating. Over half mile private road leads to hilltop nine room sprawling main home built seventy five years ago by original architect/owner. Three huge fireplaces, four bedrooms, dining room, enormous living room, library, extra rooms for guests and staff. Separate guest cottage with two apartments or may be utilized as one major living unit. A very large two-story studio building presently used as editing and film processing on first floor with theatre type viewing room with all facilities on second floor. Total property consists of one hundred thirty acres of spectacular mountain views. Located in southern Berkshires just two hours fifteen minutes driving time from New York City. Thirty minutes to local Amtrak station. Near major ski areas and twenty minutes to Tanglewood. Presently owned and occupied by film director/producer. Long term liberal financing *available. $275,000. Call anytime -*

Irving Price, President
HUDSON MICHAEL REALTY, INC.
554 Warren Street, Hudson, New York
(518) 828-1534



Charming year round cottage, on charmed rolling ground. 2 bedrooms, fireplace - all on one floor. Neat and nice near the East Hampton village. $64,000. Eager to sell. Talk to **Tina S. Fredericks Realty, East Hampton, New York, (516) 324-4418.**

TOWN & COUNTRY PROPERTIES



Three main floors and terrace with many original details: hardware, shutters, leaded glass windows, marble mantles. Various combination possibilities—as fantastic triplex, or as duplex plus single floor apartment for additional income. Certificate of occupancy is for three families.

Owner has sentimental attachment to house and wishes to lease, at substantial rent, basement apartment with separate entrance. $175,000.

Sylvia Morton
William B. May Co., Inc.
85 Christopher Street
691-1400

LOOKING FOR COUNTRY PROPERTY?

WHERE? WHAT KIND? HOW MUCH? ARE YOU GOING ON ANOTHER "WILD GOOSE CHASE"? DO YOU ENJOY WASTING A DAY?

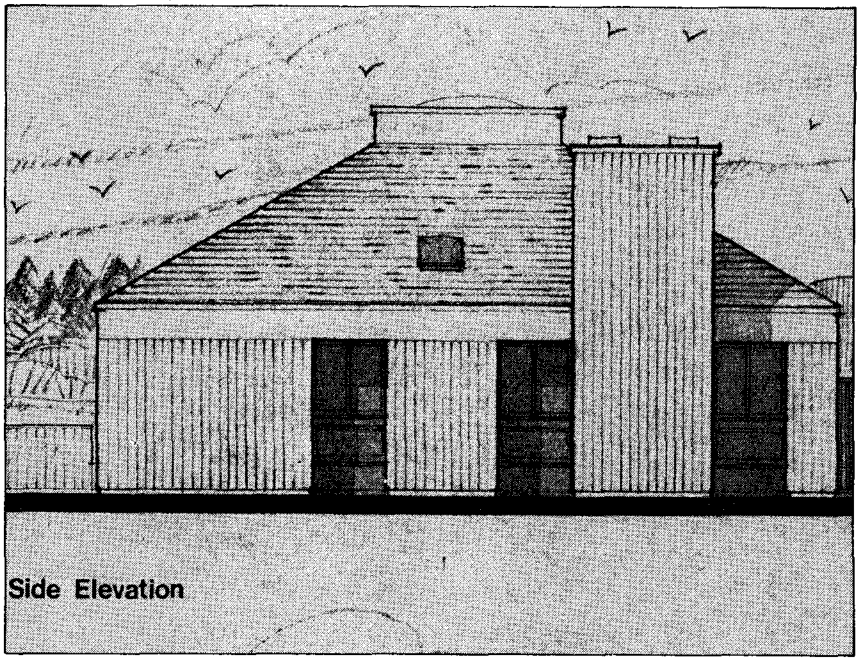
Why not see us first in Manhattan. We will act as your representative, analyze your needs, and find the right property for you. Please call Mara Gardner, V.P., for an appointment to discuss our unique services.

COMAIN CORPORATION
Specialists in Country Property
342 Madison Ave., NYC 10017 (212) 687-8212

MANHATTAN TOWNHOUSE

Estate Sale in convenient East 60's. Magnificently renovated by celebrity owner into living with great panache. Unusual indoor pool and/or glassed-in solarium for year-round gardening and privacy. Once in a lifetime! Call

WILLIAM B. MAY CO. INC.
688-8700 Extension 3



AMAGANSETT

Walk ocean from this Harry Bates design - short acre, 3 bedroom, 2 bath, oil heat, fireplace. Buy now before completion. $135,000.

JACK DOUGLAS REALTY, INC.
(516) 324-1133

ROMANTIC VICTORIAN

A Spacious 5 Bedroom 19th Century Manor on ¾ acres with 3 working Fireplaces. Country Kitchen with Pot Belly Stove - 3 plus Baths... Excellent Condition. Tree shaded lot on a quiet street... $79,900.

max e. SPANN inc.
REALTORS
Rt. 202-206 Pluckemin, Bedminster Twp., N.J.
(201) 658-3688
Rt. 202, Bernardsville, N.J. (201) 766-0700

TOWN & COUNTRY PROPERTIES

ONCE A CHURCH, NOW A SENSITIVE EXPERIENCE IN LIVING. On nearly two acres on the edge of one of the most historic villages in the Hudson Valley. New roof, new plumbing, new wiring, new heating. Stained glass windows. Over two thousand square feet. An architectural accomplishment in combining space, simplicity, comfort and feeling. Most of the original early Church decor has been retained. $55,000. Liberal long term financing available. Two Hours from New York City served by Amtrak. Call anytime - IRVING PRICE, President, HUDSON MICHAEL REALTY, INC., 554 Warren Street, Hudson, New York. (518) 828-1534.

SUMMER RENTALS
SOUTHAMPTON TO MONTAUK

Watermill-4 bedrooms, 2 baths. $5,000.

Bridgehampton-4 bedrooms, 2 baths, pool, walk ocean. $13,000

Bridgehampton-1 bedroom. $2,500

Sagaponack-4 bedroom, 2 bath, near ocean. $7,500

Sapagonack-ocean front, 4½ bedrooms, 3 baths. $15,000

Wainscott-4 bedroom, 2 bath. $5,500

East Hampton Village-2 bedroom. $2,500

Amagansett Dunes-4 bedroom, 2 bath, walk ocean. $5,500

JACK DOUGLAS REALTY, INC.
BRIDGEHAMPTON (516) 537-3272
EAST HAMPTON (516) 324-1133

AMAGANSETT prime OCEANFRONT building parcels, $115,000 to $135,000. Oceanview parcels from $55,000 up. Public water and underground electricity available.

BEADLE REALTY
(516) 324-4040.

ST. MAARTEN
Beautiful Caribbean Island
Half Netherland Antilles
Half French

*

For Sale or Extended Lease on the Netherland Antilles side: Beautifully decorated home at Guana Bay, panoramic view over ocean, 5 minute walk to 2000' white sand beach. 2 large living rooms, den, patio; 3 bedrooms, 2 baths. Guest cottage with bath, garage. Well furnished Italian tile floor etc., all appliances. About 3½ acres of which 1 acre is landscaped and terraced with palm trees and flowering shrubs. Part-time maid and gardener available. $175,000. Detailed information and photos available from owner.
BOX 1103 NEW YORK MAGAZINE

GREENWICH, CONNECTICUT

Always wanted to try country living? Now is the time! 3 bedroom farmhouse fully furnished in private setting, with a 45 minute train ride. FOR RENT February 1st to August 1st, $500 monthly.

NEWHALL & OGILVY
(203) 869-8100

CATSKILL MOUNTAINS

By 9,000 acre State land - 32 surveyed acres of woods w/elec., 700' paved road frontage - $9,800. Also 20 acres w/meadow & woods, swim, ski, snowmobile close - $8,400 - 20% down. 3 room brookside cabin by State land - electricity, secluded - $7,500.

REDMOND AGENCY
Route 28, Arkville, N.Y. 12406
(914) 586-2696 Closed Sundays

HUDSON RIVER

Nearly an acre of seclusion makes this 10 room riverfront Colonial unique. An excellent value @ $115,000 in South Nyack, N.Y.

Wright Bros.
(914) 358-3050

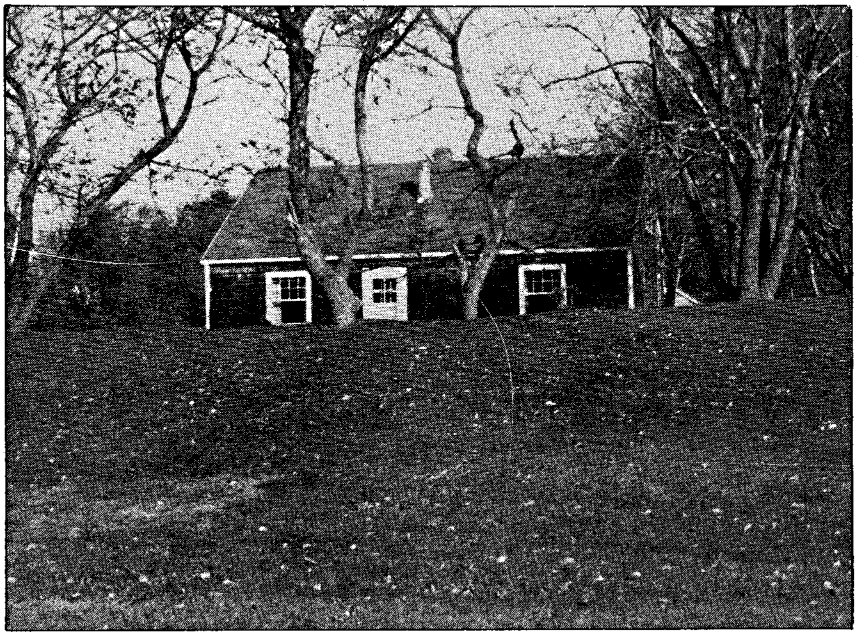
ATLANTIC HENRY
CONDOMINIUM
OPEN HOUSE

304 Henry Street, Brooklyn Heights. Renovated 4½ room units. Priced from $36,000 with low cash. $95 maintenance. Perfect for couple or single. See Sunday, January 23rd, 12-3 or call weekdays 643-0141. Offering by Prospectus Only.

Westchester - Bedford - Katonah
Fantastic Contemporary Estate

Triple A-Frame home, all glass and beams. Huge courtyard. Swiming pool, all-weather tennis court & stables. Lovely Oriental gardens on 9 beautiful acres in finest country area on dirt road. $275,000.

ROBERT MORIN (914) 941-0943.



Adorable - and surprising - A simple Cape Cod Cottage but with four bedrooms and 2 baths, eat-in kitchen, 2 car garage. Lovingly maintained, conveniently located - charming low maintenance grounds. The good life for $73,000. Hurry! Talk to **Tina S. Fredericks, Realty, East Hampton, N.Y. (516) 324-4418.**

A WORLD APART ...15 MINUTES FROM MIDTOWN

Galaxy offers an apartment lifestyle unlike any other you'll find for rent in the metropolitan area. Because your Galaxy apartment is more than a gracious home, it's an extraordinary new world that gives you:

- **Swim, Health and Racquet Clubs**
- **Whirlpool and saunas**
- **4-season climate control including heating and air-conditioning**
- **Sensational skyline views**
- **24-hour concierge and doorman**
- **Space-age electronic security**
- **Outstanding Palisades location just 15 minutes from midtown**

1,2,3-Bedroom and Penthouse Apartment Suites from $445 a month

And Everything Is Included In Your Rent
Corporate and Furnished Suites Also Available

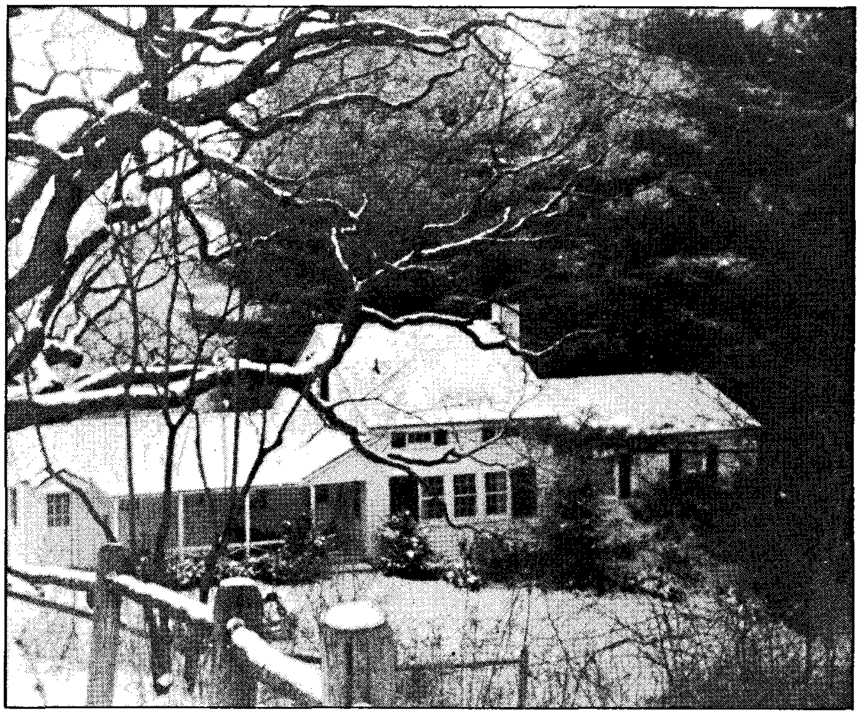
GALAXY

7000 Boulevard East
Guttenberg . . . On The Palisades

From Lincoln Tunnel area: Take Boulevard East 2½ miles north to Galaxy (only 5 minutes away).

(201) 861-7400 (212) 279-7400

A joint venture of Belfer & Partners and
The Prudential Insurance Company of America.
BUILDER-OWNER-MANAGED



The heavy cedar shake roof is now covered with snow. A rare find of privacy in the center of ten acres of pines, maples and deer. Home cannot be seen from access dirt country dead-end road lined with old stone walls. Large pretty pond is viewed from most rooms. Cobblestone fireplace in living room. Bright and roomy country kitchen. Master Bedroom with bath-two guest rooms each with bath. Good heating, plumbing and electrical systems. If being alone or being alone together is important - it is just the right size and feeling. Located about two hours fifteen minutes driving time from New York City in the southern Berkshires near Sheffield, Mass. Convenient to several major ski areas, Tanglewood/Stockbridge. Half hour to local Amtrak station. Immediate occupancy. $72,500. Call anytime - Irving Price, President, HUDSON MICHAEL REALTY, INC., 554 Warren Street, Hudson, New York. (518) 828-1534.

You can get two free ads in our Travel Services advertising section.

Take advantage of our special introductory rates for the new display advertising section, "Travel Services."

Here's how to do it. You buy space by the inch. One inch in one column costs $134, but if you run the same ad 4 times consecutively you pay a total of only $268. See details at beginning of section.

TRAVEL SERVICES

A new service from

NEW YORK

The Working Classified

The Magic Pan®
crêperie
149 East 57th Street
371-3266
Open from 11:00 a.m., 7 days

The
Unique Weekend Brunch
Crêpes Benedict

Eggs Benedict served in a crêpe;
orange almond salad
Only at The Magic Pan!
Wines -:- Cocktails

BankAmericard—Master Charge
American Express
Diners Club

DISCOTHEQUE
For Young Mature Sophisticated
Singles & Couples
REFLECTIONS
Dinner & Dancing Mon. to Fri.
From 5 P.M. to 1 A.M.
DISCO Only Friday & Saturday
From 10 P.M. to 4 A.M.
Available For PRIVATE PARTIES
40 E. 58th St. NYC * MU 8-3365

L'OUBLIETTE
Soul French Discotheque
2 West 55th Street, New York, New York
Tel. 265-1595

For the GREATEST
STEAKS, PRIME
RIBS & LOBSTER
Follow the "in" crowd to
THE ONE AND ONLY
Marty's
Bum Steer
334 E.73rd St. (bet. 1st & 2nd Aves.)
879-1040
E.73
at the Piano Tues.-Sat.
JOE MAGDALENA

Chez Z Continental Cuisine
Live Music Nightly
320 East 79th Street, N.Y.C. • 734-4700
Free Garage Parking for Dinner Guests

SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Sportswear—This 2-story boutique has some of the snazziest French designer clothes in town, and a storewide winter clearance knocks 50 percent off prices. Examples: Dorothée Bis knit skirt, was $76, now $38; matching blouson, was $70, now $35; cashmere long-sleeved T-shirts in 10 colors, were $46, now $23; Ter et Bantine fringed mohair plaid cardigan jacket, was $105, now $52.50; Dorothée Bis corduroy knickers, were $80, now $40. A selection of sweaters, dresses, and accessories are reduced 50 percent, including suede boots, completely alpaca-lined, sizes 5–9, were $175, now $87.50. A large group of More corduroy separates are reduced thus: skirts, knickers, culottes, cigarette pants, were $35–$64, now $19; overalls, jumpers, dresses, jackets, were $58–$88, now $29. All sales final; credit cards, checks accepted. *Dianne B., 729 Madison Ave. at 64th St. (759-0988); Mon.–Sat. 10 a.m.–6:30 p.m.; thru 1/31.*

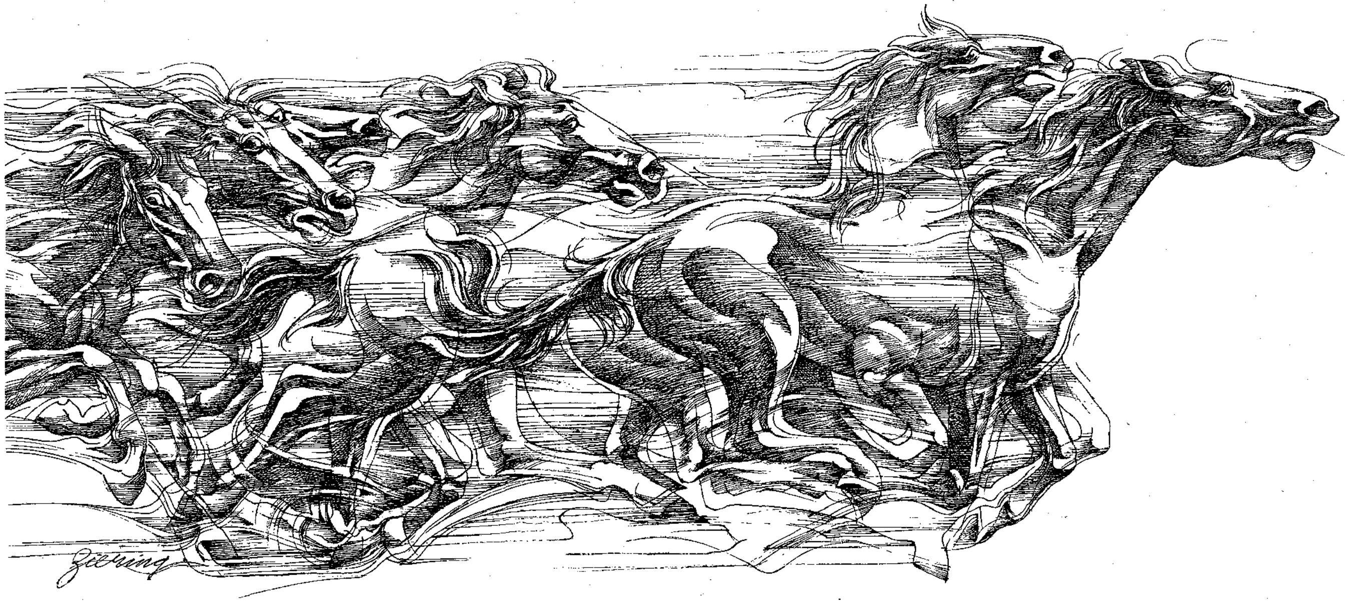
Pipes—All pipes at this midtown shop are reduced 25 and 30 percent, including straight grains, block meerschaums, and one-of-a-kind freehand shapes. The Bent Dublin, Bent Apple, and Papa, were $22.50, now $16.87; Oom-Paul, was $25, now $18.75; 200-year-old Algerian briar straight grains in Billiard, Pot, Dublin, and Apple shapes, were $40–$75, now $30–$52.50; Connoisseur originals, were $55, now $41.25; one-of-a-kind straight-grain freehands, were $100–$250, now 30 percent off. Handmade genuine block meerschaums, were $50–$125, now 30 percent off. All pipes sold with lifetime burnout guarantee; no sales final. *Connoisseur Pipe Shop, 51 West 46th St. (247-6054); Mon.–Fri. 10 a.m.–6 p.m., Sat. 10 a.m.–5 p.m.; thru 2/5.*

Lingerie—Extravagant and expensive gowns, robes, and slips, sizes 6–14, have been marked down here to become affordable: polyester slip in white, black, or beige, trimmed with hand-embroidered lace, was $38, now $25; a group of polyester nightgowns, some trimmed with lace of the same or a contrasting color, some hand-screen-printed, in a variety of colors, were $85–$100, now $50–$65; nylon crepe nightgown, pale blue or pink, was $70, now $40; polyester satin kimono, was $115, now $70; acrylic wrap robe in red with blue piping or blue with red, was $90, now $45; gown and peignoir sets in nylon crepe with lace trim, were $350, now $180 (without lace trim, were $135, now $90); polyester satin hand-screen-printed floral negligee set trimmed in Valenciennes lace, was $380, now $180. All sales final; credit cards and checks accepted. *Montenapoleone, 789 Madison Ave. near 67th St. (535-2660); Mon.–Sat. 10 a.m.–6 p.m.; thru 1/31.*

Send suggestions for Sales & Bargains to Leonore Fleischer, New York Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.

Children's wear—This shop in Brooklyn has reduced its first-quality winter wear by 50 percent and more. Clothes for boys and girls come in sizes from newborn to teen. Girls' coats and jackets, sizes 4–6X and 7–12, include a Weather Winky red poplin ski jacket, was $54, now $27.50; boys' coats and jackets, sizes 4–7 and 8–14, include a McGregor snorkel-type brown or blue jacket, with 100 percent polyester quilt lining and pile-lined attached hood, was $42.50, now $21.50; name-brand jeans, slacks, and overalls for infants and toddlers (Health-Tex, Billy the Kid, Hillbilly, etc.), were $4.50–$17.50, now $2.50–$9; tops, were $4.50–$10, now $2.50–$5. Dressier items from Absorba, Petit-Bateau, Adorable, and Dorado, reduced 50 percent and more. Cash and carry; no refunds, but unlimited exchanges. *Erwin's Children's Shop, 2017 86th St., Brooklyn ("B" train to 20th Avenue) (373-2424); Mon.–Fri. 11 a.m.–7 p.m., Sat. 10 a.m.–6 p.m.; thru 1/31.*

Women's wear—High-quality separates designed for the 4 Ulla shops are being cleared away in a 1-week factory sale that brings all like components into a single price range. Examples: all pants, from velvets which were $48 down to wool double-knits which were $32, are now $14; all skirts, were $28–$46, now $16; culottes, were $32–$38, now $13; unlined jackets, were $36–$60, now $22; all lined jackets, including tweed, velvet, corduroy, and flannel blazers, were $68–$88, now $32; all shirts now $10; all dresses (including long cowled jersey that was $66) now $24; sweaters, were $12–$65, now $5–$35; and the biggest bargain—all coats (including Anglo melton reefer), were $82–$148, now $46. No checks or credit cards. *Ulla–Vicki Cooper, Inc., 264 West 40th St., 7th floor (221-8595); Mon.–Sat. 10:30 a.m.–6 p.m.; 1/17–22.*



Full Gallop

When a magazine's 1976 ad revenues are over $155 million and surpass all others in the field—

When its ad pages reach an all-time high of 3,120—

When its ad revenues are up $28 million and its pages are up by more than 475 over the previous year—

When its average issue is read by almost 44 million adults... more than any other magazine—

And when that magazine sold over a billion copies for the third successive year—

That's going ahead at a full gallop.

TV GUIDE

TRIANGLE PUBLICATIONS, INC.

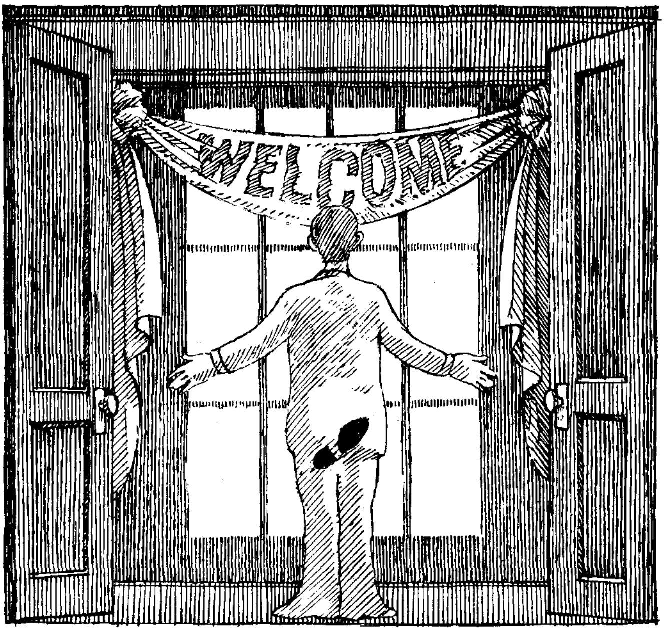
First in circulation.
First in advertising revenue.

American Journal / Sidney Zion

HOLLYWOOD'S IRON LAW COMES TO WASHINGTON

"...To cadge a really big job in this administration, a man has to have been intricately involved in momentous disasters..."

The old Hollywood panjandrums had nothing on Jimmy Carter, though if they were alive today they might have a suit against him for copyright infringement. In the glory days of the great studios, the caliphs established a policy that became an iron law quicker than you could say "Harry Cohn Is a White Fang." Like its founders, the law did not fool around; it admitted of no exceptions, except when it had to, and when it had to, nobody admitted it.



And the iron law was this: Nothing Succeeds Like Failure. So if a genius lost a few million on a picture, he was immediately installed in a fancier office with a better title and a bigger budget to squander on the next project. Only after nine straight flops was he eligible to become head of the studio.

If Mr. Carter has been less insistent on quantity, he has erected higher qualitative standards than the movie moguls ever deemed possible, and there was not much they didn't deem possible. To cadge a really big job in this administration, a man has to have been intricately involved in momentous disasters; failing that, he can make it only if he can prove lack of opportunity coupled with strong and frequent endorsements of catastrophic policies.

This latter category was established to accommodate Dr. Zbigniew Brzezinski, but in the event it served also to cinch the case for Griffin Bell. Brzezinski was not quite old enough, or at least not sufficiently known, to have been credited with Vietnam during the Kennedy-Johnson era. When he ripened, he was, alas, largely blocked out of the Nixon holocaust on the grounds that there was room for only one Kissinger at a time. He managed, however, to make his name—if not its pronunciation—a metaphor for the cold war, and thus emerged early as Carter's key foreign-policy adviser, first-among-equals with Dean Rusk, whose qualifications go without saying, and indeed go so well that he was barred from the Cabinet as being in the nature of overkill. Even in Hollywood there were limits, though none come to mind; but be assured there were limits, if only theoretical.

As for Mr. Bell: He was a borderline case, an iffy proposition, despite his crony label, his vote to exclude Julian Bond from the Georgia Legislature, his club memberships, his humdrum judicial record, his flirtation with segregated schools. There was something missing, as if the whole were not equal to the sum of its parts. To put him across, to make him a natural for Justice, there had to be a true association with a colossal failure. Finally it surfaced, in the form of a warm, hearty endorsement for G. Harrold Carswell's nomination to the Supreme Court. Bell was now comfortably within the Brzezinski Accommodation, and the fact that he tried to hide it, and then dissembled, proved conclusively to the president-elect that he had one of the finest losers in the country, never mind the South.

Other choices were less complicated, and none was more obvious than Harold Brown for secretary of defense. As a protégé of Edward Teller, Dr. Brown was the legitimate Son of the H-bomb who grew up to be one of McNamara's bad boys in the halcyon days of the Vietnam war. At a time when certain hard-liners in the department were making fuzzy noises about bombing pauses, Brown stood up for an expansion of napalm to civilian areas. Faced with this "charge," Brown explained that he had simply "passed along" the idea, and when he said that it was no contest, Carter had his man for fair.

Cyrus Vance was a snap for secretary of state, having failed us under Johnson in the Defense Department and again under Nixon at the Paris peace tables. James Schlesinger was perfect for energy czar, since he could not even satisfy Ford at Defense and is odds-on to disillusion the conservationists. And of course, no one could match Theodore Sorensen for the CIA, what with his grounding in the Bay of Pigs.

A tidy package that bodes well for the future. The president faces several difficult challenges, particularly when openings occur on the Supreme Court. His predecessors—most notably Truman and Nixon—have set nearly unreachable standards there, but the field is lush. In virtually every state there are judges who have been overruled so often that the mere mention of their names brings down the inevitable response: "And what is the second ground for reversal?" If the organized bar won't provide Mr. Carter with these candidates, I'll send him a few who'll make Carswell look like Justice Holmes.

But everybody's going to have to chip in with ideas. Congress is likely to create 100 new federal judgeships, which is like opening all the back lots again. Can the president find enough producers to guarantee a dozen *Cleopatras* before the fiscal year is out? You can depend on it, and, like they say, hooray for Hollywood. ■

Illustrated by chas b. slackman

Let Jack Frost nip somebody else's nose.

This winter, let Eastern take you and your family to the warmest place in the world. Walt Disney World.

When you stay 8 days/7 nights at selected Orlando hotels, you get the 7th night at no extra charge. Plus Eastern's exclusive Walt Disney World ticket book good for one day's admission to and transportation within the Magic Kingdom and nine attractions. $233-$348* including airfare.

Or stay 8 days/7 nights at John Newcombe's Tennis Village in Orlando. Get ten hours of instruction, videotape replay, ball machines, and use of 17 courts for afternoon play. Plus a subcompact car for seven 24-hour periods, unlimited mileage (gas and insurance extra). $358* including airfare.

Whichever you choose, you get Eastern's exclusive Walt Disney World ticket book. See the travel specialist, your travel agent, or call Eastern Airlines at 986-5000 in New York or 621-2121 in Newark. We've got the right time and the right place for you.

*There are advance reservation and purchase requirements and restrictions on travel. Seats are limited. Prices are per person, double occupancy and don't include meals, taxes or transfers unless indicated. Effective 12/16/76-4/30/77. Prices subject to change. "The Wings of Man" is a registered service mark of Eastern Air Lines, Inc.

Walt Disney World only $233-$348*
INCLUDING AIRFARE.

EASTERN
THE WINGS OF MAN

We've got your sunshine

©Walt Disney Productions

Benson & Hedges
100's
I finally got
a break,
but it wasn't
the kind
I expected.
that's the breaks.
B&H
100's
BENSON & HEDGES
Regular and Menthol
in soft and hard pack

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

17 mg. "tar," 1.1 mg. nicotine, av. per cigarette—hard pack, by FTC Method; 18 mg. "tar," 1.1 mg. nicotine, av. per cigarette—soft pack, FTC Report Apr. '76.